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12

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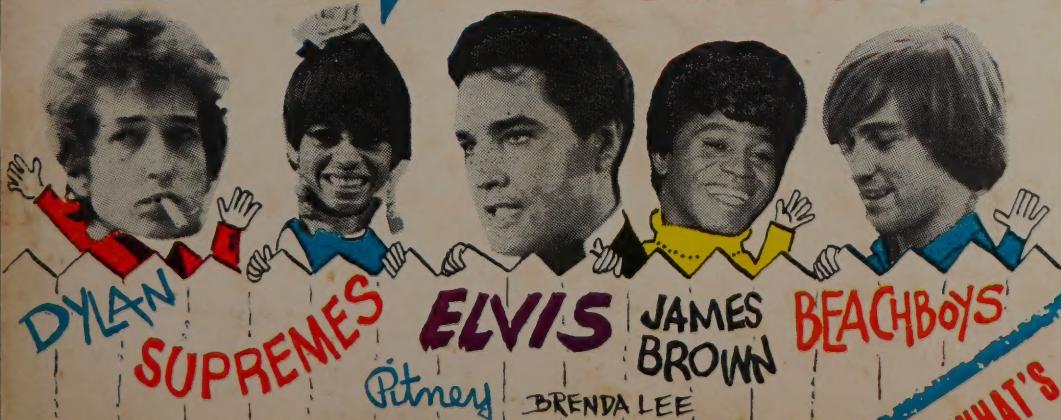


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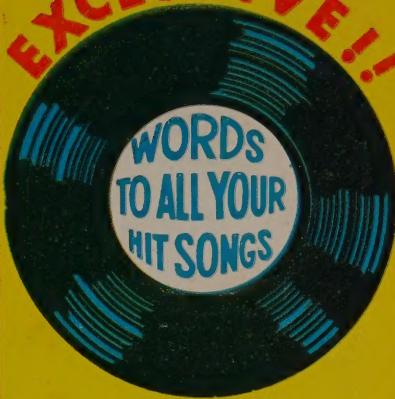
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PANDORA'S GOLDEN
HEEBIE JEEBIES

MUSTANG SALLY

WORDS OF LOVE

DANCING IN THE STREET

TRY A LITTLE TENDERNESS

PAPA WAS TOO

I'M THE ONE YOU NEED

BREAK ON THROUGH TO
THE OTHER SIDE

GRIZZLY BEAR

BEHIND THE DOOR

THE EGGPLANT THAT
ATE CHICAGO

SINGLE GIRL

YOU CAN BRING ME ALL
YOUR HEARTACHES

JUST ONE SMILE

COME ON IN

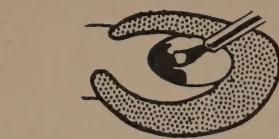
GENE CLARK - Ex Byrd
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WORDS & MUSIC
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PAGE 36

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WE READ YOUR MAIL



Dear Editor:

I love you! I just bought the December issue of Hit Parader and I was surprised, thrilled and all together excited to see an article on my very favorite singer, Gene Pitney. I like to see the groups all the time, but I would much rather see Gene Pitney than anybody.

No matter what he records, it's always good. It's good to see a person who is clean-cut once in a while. Thanks again for the great article and pics. Please have more.

Cathie McCorkle
Raleigh, N.C.

Dear Editor:

I just received your November issue of Hit Parader; fab as usual. I do love your magazine. It always is so interesting and informative. But you did make a few mistakes on your article about the Canadian musical show, "A Go Go '66"

On September 15, 1966, the name of the show was changed to "It's Happening", and it is on Thursday night now and not Friday as it was last year. Mike Darrow is not the host this year; rumor has it that radio station, CHUM's "Jungle Jay Melson" is to be this year's host but so far Robbie has been doing it himself. Also the audience doesn't dance on the show, now they are seated.

It's a great show and Robbie Lane is a great guy both personally and professionally. I have been a fan of his for about three years, starting when I saw him at a local teen club.

I was glad to see articles on Canadian talent because we've got a terrific amount of it here and given half a chance I know a lot of them could make the big time scene. Thanks Hit Parader - I love you.

Yours sincerely,
Margaret Mass
Toronto, Canada

We've heard a lot about all that Canadian talent so any Canadian rock and blues bands may send photos and biographical material to the editor of H.P. for publication. Only GOOD groups need apply.

Dear Editor:

A few months ago, I picked up a copy of Hit Parader. At first I was too stupid to dig it, but now - oh man!!!

Hit Parader is the only magazine that writes about the groups' music, as if it were music - not just, "Hey, dig the Beatles new LP, it's fab" and then etc., etc., about their hair, their house, their etc., etc.

Before reading this mag, I didn't know anything - and I mean nothing - about music.

I don't know what I did without it. Your articles have got me interested in all kinds of different music - from R&B to Good Time Music. And those Spoonful articles - oh yeah!

Now about your July issue. The Byrds are my number one group, and when I got my hands on a copy I was absolutely flying for days! I mean I went around like nothing mattered but Byrds, Byrds, Byrds!!!

Jim McGuinn wanted his music to fly, and it sure does. Just listening to their records makes you want to take off, only I always end up on the floor laughing and crying and wondering if there's any help for me.

And that interview. Oh.....

That interview made me realize that the Byrds really know what's going on with music and that they are kind and gentle yet very groovy.

But I wish David and Jim, well really all of them, would quit saying the Beatles are the best and so on. If somebody tried to tell me the Beatles play better music than the Byrds, I would laugh right in their face and show them that interview. Putting the Beatles above the Byrds (or Dylan, Stones, Spoonful, Yardbirds, Donovan, and blues bands) is just plain stupid and funny and sick!!!!

Nobody can quite play as good as the Byrds and they will never be able to. But the Spoonful and Yardbirds come pretty close.

Now to get back to your magazine. I just had to tell somebody how much I love the Byrds.

Your Platter Chatter is good and so is the Scene. You give that Len Barry a talk someday because man he sure needs it.

Anyway, thanks for having the greatest, fab-best, grooviest, and also the most honest and bravest and "music knowingest" mag around.

Byrds and Hit Parader forever.

Sincerely,
Julie Milner
Manteca, Calif.

Dear Editor:

You wanted to know a way of peeling off the cover of "Yesterday and Today", which Capitol thoughtfully put over the original so that people would be spared the sight of the fab four actually posing with raw meat all around them (and they were smiling too).

Just steam it like a snoop opens someone else's letter - over the spout of a boiling kettle (this loosens the glue between the two covers). It takes time and care so anyone who thinks they might be offended at the

results is advised to spend this time doing something they might enjoy more - like watching TV coverage of the fighting in Viet Nam, or making well done hamburgers.

J. Hall
New York City

Dear Hit Parader:

I hope you print this tiny suggestion where my beloved Beatles will be sure to see it.

Please don't do as the Rolling Stones do - and play too loud for words.

Many of us like lyrics, bawdy or not, and Dr. Roberts is malpractice. Can Old hams.

Love,
Marilyn Rotunda
Los Altos, Calif.

Dear Editor:

In your last issue I read in one of the letters that the subscriber had never written to a magazine before. Well, I'm saying likewise. I never thought it necessary. Everyone else was doing it for me. So why should I bother? And besides, that's just for silly little girls who would like to see their letter in black and white down in any magazine. Who cares just so it's there! Well, in all my twenty years, and for at least ten of those twenty, this is how I've felt. Now that I am twenty, I may be accused of going through a second childhood by writing to you now, but I've had the urge for a while and after reading your last issue (Dec. '66) I have finally broken down. I had to! Of course, you yourselves already know how really great you are. If you weren't, yours would not be the first magazine missing from my stands after publication. Why should I use all the latest "mod" words to describe latest songs, the top album releases (Please keep this up!) and the sheet music to "Respectable". (What other magazines could think of that?) I'll just say that it was just wonderful, just -- just great!

Thank you,
Donna Pietroboni
Monongahela, Pa.

P.S. No friends, I'm not going through a second childhood. I've just learned to show my appreciation for a good thing!

Dear Sirs:

Since you will be receiving many letters concerning the Dylan/Donovan myth, I thought I should get my two cents (Canadian) worth in. In the article you stated that "Universal Soldier" was the only protest song. Sorry. Donovan has recorded "Do You Hear Me Now", written by Bert Jansch (who also wrote "Oh

(Continued on page 54)

hit Parader...

MARCH 1967

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- 6/THE SCENE** Jazz Rock? And Joe Marra
- 8/GENE CLARK & DRAKE LEVIN** /What's In Store For Them
- 10/THE ROLLING STONES** /Discover A New Generation Of Fans
- 11/THE HOLLIES** /Moving Forward
- 12/MUDDY WATERS** /Secrets From His Past By Mike Bloomfield
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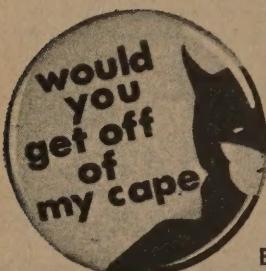
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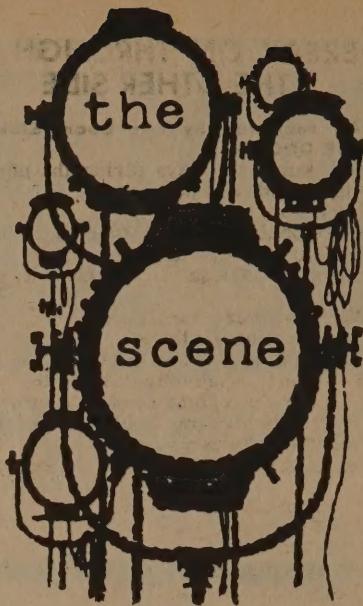
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EXPLODING THE JAZZ ROCK MYTH

We would like to dispel a current myth created by the music industry. The myth is called jazz rock (?), supposedly a combination of improvisational jazz music with a rock beat.

True, many rock and roll musicians have told us in interviews of their admiration for jazz musicians like John Coltrane, Yusef Lateef and Charles Lloyd. The Byrds, for example, speak of Coltrane's "note cluster concept, random improvisation, anti-establishment music." Rather than the music itself the idea of total freedom is the most attractive aspect, freedom from constraining rock and roll patterns and tradition in general.

We haven't as yet heard any interesting merger of jazz and rock, but this doesn't mean it won't happen. There were wonderful results when folk music was tapped, and the next Lovin' Spoonful album "Hums of the Lovin' Spoonful" on Kama Sutra will open the doors to country western. What it boils down to is simply a tasteful and imaginative use of all the music already around us. For some reason, jazz just hasn't been used properly. Perhaps the biggest problem is limited musicianship. Jazz is, after all, very difficult to play.

The nearest thing to "mixing" thus far has been the more intricate arrangements of rock songs done by jazzmen on albums. Quincy Jones on Mercury and Joe Pass' "Stone Jazz" (World Pacific) have handled this in the best way. Also the better rock groups - The Byrds, The Lovin' Spoonful, The Yardbirds - dare to improvise and change tempos. However, it would be difficult to say how this relates to jazz because folk musicians do the same thing. In a few cases, rock bands have utilized horn sections on recordings - The Beatles and The Rolling Stones, for example - but it wasn't anything to shout about. The Paul Butterfield Band, on the other

hand, understands jazz music and they play jazz, but their involvement with it is from a blues point of view. The same goes for the bands of B.B. King, Bobby Blue and Ray Charles who are interested in emotional music rather than ideas. In the end it is much more vital than the current experiments (ideas) of rock and roll because it is created by and from living, breathing humanity. Anything else can only be a surface substitute.

With this in mind, rock bands that wish to exploit jazz must have a thorough understanding of jazz oriented blues. The next step would be mixing through the good old jam session. (What ever happened to jams anyway? Didn't Dizzy Gillespie play with the Muddy Waters band? Wouldn't it be exciting to hear the Byrds and the Gillespie band jam together?)

JOE "NIGHT OWL" MARA ANSWERS
CASS ELLIOT

During a recent interview with Hit Parader Mama Cass Elliot told us, "I worked at the Night Owl for two dollars every other night and a hamburg every day."

Joe Mara, owner of the Night Owl, called us as soon as he saw the article and said, "I want equal time! Let me tell you my side of the story."

We went down to West 3rd Street to the Night Owl and met Joe in the back of the club.

We sat down and he said, "Let me set the record straight. Here's how it happened. Bob Cavallo, the Spoonful's manager, used to manage Cass. He asked me if we could give her some work here at the club."

Joe Mara is one of the most generous warm-hearted people in Greenwich Village. He's helped many musicians and Cass was no exception.

"We made her the m.c.," continued Joe. "She used to introduce the acts when they went onstage—if she felt like it. She spent most of her time in the kitchen. Ask Pepe."

We went into the kitchen where Pepe, the Night Owl's cook, and Judy, a waitress, told us, "Cass lived on more than just one hamburger a day when she worked here. Every night she would have 3 or 4 extra thick banana malts. They were so thick she had to eat them with a spoon."

"She ate lots of banana splits and potato chips too. She must have gained 20 pounds."

Cass Elliot is not the type of person to let success go to her head, but it certainly went to her stomach.

Another item in the Mama's & Papa's section of the January HP brought this reaction from Bob Cavallo: "I did fire John Sebastian from the Mugwumps because he had no talent. The only reason I hired him for The Lovin' Spoonful was that I felt sorry for him." □

•BEHIND THE DOOR



(As recorded by Cher/Imperial)

GRAHAM GOULDMAN

Behind the door of every house
In every street in every town
A story is unfoldin'
A story is unfoldin'
Of love and hate
Remorseful fate
Hopes and fears of smiles and tears
Of dreams that lie a'moulderin'.

Behind the door of every house
In every street in every town
The stage is set for playin'
The stage is set for playin'
An act of crime and pantomime
Sweet romance, a ritual dance
The characters are praying.

Behind the door of every house
In every street in every town
The people are a'waitin'
The people are a'waitin'
To bare and die the years go by
To wed in spring, the funeral tier
And still they go a'mating.

And to the one, the only one
Remember where the need of men
Is great again
The prayers take off ascending
They tell no lie to the one above
Asking for, asking for, asking for, asking for
A happy ending, a happy ending, a happy ending.
Copyright 1966 by Man-Ken Music, Ltd.

•I (WHO HAVE NOTHING)

(As recorded by Terry Knight & The Pack/Lucky II)

JERRY LIEBER

MIKE STOLLER

C. DONIDA

I, I who have nothing
I, I who have no one
Adore you and want you so
I'm just a no one
With nothing to give you but
Oh I love you
He, he buys you diamonds
Bright sparkling diamonds
But believe me dear
When I say that he can give you the world
But he'll never love you the way
I love you
He can take you any place he wants
To fancy clubs and restaurants
But I can only watch you with
My nose pressed up against the window pane
I, I who have nothing
I, I who have no one
Must watch you go dancing by
Wrapped in the arms of somebody else
When darling it is I who love you.
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•BREAK ON THROUGH TO THE OTHER SIDE

(As recorded by The Doors/Elektra)
THE DOORS

You know the days divide the nights
Night divides the day
Try to run, try to hide
Break on through to the other side
Break on through to the other side
Break on through to the other side, yeah.

We chased our pleasures here
Dug our treasures there
Can you still recall the time you cried
Break on through to the other side
Break on through to the other side
Everybody loves my baby
Everybody loves my baby
She get, she get, she get, she get, yeah.

I found an island in your arms
Country in your eyes
Arms that chained us
Our eyes that lied
Break on through to the other side
Break on through to the other side
Break on through, oh yeah.

Made the scene week to week, day to day,
hour to hour
The gate is straight, deep and wide
Break on through to the other side
Break on through, break on through,
Break on through, break on through,
Yeah, yeah, yeah, yeah, yeah, yeah, yeah,
yeah, yeah.

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•HELP ME, GIRL



(As recorded by The Animals/MGM)

SCOTT ENGLISH
LAURENCE WEISS

Girl, have you ever been hungry
So hungry that you had no pride
Well, I got that feeling
That biting, gnawing deep inside
It's a funny pain
One I can't explain
You gotta help me, girl help me, girl
'Cause I'm goin' insane
Oh, I need someone, someone to comfort me
Be my someone, be my reality girl.
© Copyright 1966 by Helios Music Corp.

•TRY A LITTLE TENDERNESS

(As recorded by Otis Redding/Volt)
HARRY WOODS

JIMMY CAMPBELL

REG. CONNELLY

Oh she may be weary
And young girls they do get weary
Wearing that same old shabby dress,
yeah
But when she gets weary
Try a little tenderness, yeah.

You know she's waiting
Just anticipating
For things that she'll never, never
possess, yeah
But while she's there waiting without
them
Try a little tenderness.

It's not just sentimental, no, no, no
She has her grief and care, yeah
But the soft words they are spoke so gentle
It makes it easier, easier to bear
You won't regret it, no, no
Some girls they don't forget it
Love is their whole happiness
But it's all so easy

All you gotta do is try a little tenderness,
yeah
All you gotta do is hold her when you
wanna
Squeeze her, don't tease her, never leave
her
Try a little tenderness, try a little
tenderness.

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•THE GIRL THAT STOOD BESIDE ME

(As recorded by Bobby Darin/Atco)
GEOFFREY STEVENS

Whose face did I see beside me
When I looked into the mirror yesterday
Whose eyes opened wide
And who has tried to keep my spirits
high through yesterday
Who now shares my life and tears
whenever I cry
Who becomes my wife and fears the day
I die
Who now knows my thoughts and every
word I say
Whose the girl who stood beside me when
I looked in the mirror yesterday.

Who then gave her hand to me
When I was tremblin' in the dark just
yesterday
Who then showed me all the nights, and
all the sights and all the lights just
yesterday,
(Repeat chorus).

Whose voice did I hear when bells were
ringing
Silent birds that started singing yesterday
Who said come on here and sit beside me
Oh my darling, don't deny me, yesterday
Who now shares my time
And who now makes my bed
Who now lies beside me
Who now holds my head
(Repeat chorus).
Copyright 1966 by Chardon Music Co.

What's In Store For

Will they start a store together? Maybe a diner or a hockey team, or mow lawns? Naw.... because the other day we were sitting on our city desk playing solitaire when the phone rang. Mild-mannered reporter J.D. answered in his crisp, business-like tone and commenced to find out many marvelous, fantastic and wondrous things. Shall we get on with it?

Drake: What can we do for you?
JD: Let's see. What would be a good group topic?

Gene: Could we talk about Derby, Connecticut?

JD: Do you guys have any plans together?

Gene: Nope.

Drake: Well, we might go out to clubs or something.

Gene: Yeah, go out and have a ball.

Drake: We're both fun-loving people and Hollywood's a small town.

JD: Gene, do you have a label yet?

Gene: Yep, I'll be on Columbia with my own group. Do you have a label, Drake?

Drake: I don't know. I'm going to lease either to A&M or Dunhill. But maybe we shouldn't say anything.

Gene: Ok, I won't say anything.

Drake: I won't be on Columbia. But I'll sign with someone soon.

Gene: I won't say anything.

Drake: Ok, don't.

JD: Gene, what happened to the group you had?

Gene: It was disbanded.

Drake: Gene's group was really great. It was a lot of fun. I sat in with him once and they were the most fun of any group I ever played with.

Gene: Yeah, we had a big sit-in one night. Drake and Mike and a bunch of people.

JD: Where are the other guys now?

Gene: Well, Chip is doing a gig with the Turtles. Joe and Bill are playing together doing studio gigs and productions on their own. This was the main idea of the group. We were to be together only temporarily until other things came along.

JD: What instruments do you play, Gene?

Gene: Well, several. Guitar, rhythm instruments like maracas, tambourine, harmonica and a little piano.

JD: Did you have anything to do with "Hey, Mr. Spaceman"?

Gene: No, I didn't. The only cut on that album I was on was "8 Miles High".

JD: Do you still work with the Byrds?

Gene: We all still work together. When the Byrds record, we come in with material that's partly worked out,

and then we sit down and make a few takes and see how it happens. We play ideas as we go along. I'm in the midst of recording with my own group now. We're recording all original stuff that I wrote myself. We're using different instrumentation on some of the things, like a string quartet. Most of the cuts are rock and roll.

JD: Why did you leave the Raiders, Drake?

Drake: I went into the service for six months and that's a long time to be away. I told Paul before I left I'd like to start a new career because of the songwriting I've been doing. Paul said he'd have to see how Jim worked out. Jim is now definitely the Raiders' established lead guitarist. I would have gone back if Jim hadn't worked out. But, I prefer trying something on my own. The kind of music I have in mind now might not be commercial. It wouldn't fit in with the Raiders' sound. What I have in mind is sort of jazz rock. It'll be very pretty with jazz chords and a rock beat and jazz beats, with rock and roll music mixed up and mixed in. Something like what the Byrds did to folk music. I'll do it with jazz and whatever sounds good to me. Even a little folk jazz. I'm mainly a rock and roll guitar player so the music will be oriented toward danceability.

JD: Did you always like jazz?

Drake: Yes, especially Mose Allison. Lately, I've been getting into Coltrane and Yuseff Lateef.

JD: How do you feel about those jazz guys, Gene?

Gene: Oh, those jazz guys? I love 'em! I think they're great, really. Yeah, Yuseff Lateef and all those guys. Cal Tjader, Herbie Hancock and Miles Davis and all those guys.

Drake: A lot of them are getting closer to us now.

Gene: The Byrds' original producer was a fellow who produced an awful lot of the Pacific jazz artists.

Drake: I really like Charles Lloyd and Gabor Szabo, too.

Gene: I really don't know too much about jazz.

Drake: Mainly, I'm trying to develop in my own structure - what I already know and feel. I'm not going to take jazz things and make them into rock and roll. I'll do my own things.

JD: Are you into country and western at all?

Drake: On the last Raiders' album, I played two country-oriented numbers. The guitar breaks were kind of country. The stuff I do now won't sound like that.

JD: Gene, when did you start liking country and western music?

Gene: When I was about four years old. I was raised in Missouri and I always listened to the Grand Ole Opry. Country music was the thing there. As I grew up, I played more C&W than anything else.

JD: Do you find a big similarity between C&W and R&B?

Gene: Especially since the Beatles. Before them, there was rockabilly which wasn't really country. They brought in the marriage between country and rock, which is a very appealing sound - country blues and such.

JD: Do you think you'd like to work with a steel guitar?

Gene: As a matter of fact, some of the things on my own album will have a sound very similar to a steel guitar. The Byrds were always close to country because folk is very close to country. The difference between country-western, pop and actually country blues is the same as the difference between rhythm and blues and 1957 rock and roll.

JD: Were you familiar with Bill Haley?

Gene: Yeah, I remember him when I was in high school. I hadn't heard him when he was a country artist, though. I was only familiar with the standard country people, like Eddy Arnold and Kitty Kallen. The country music I listened to was a mixture. I didn't care much then whether it was good or bad. I just heard it. I wasn't opinionated till later.

JD: Do you still listen to country-western?

Gene: Oh, yeah. Good country and

DRAKE LEVIN (EX-RAIDER)



GENE CLARK (EX-BYRD)



western - country blues really appeal to me.

JD: Who are your favorites now?

Gene: Well, I can't really name any particular favorites because there aren't that many big artists doing the type of thing that I like. Like hey, this morning I was listening to an Otis Redding record and I'd call that country blues. Bluegrass is real country music. It's a mixture of R&B and country. That's what Otis Redding is doing. People like Joe Tex, Slim Harpo, John Lee Hooker and some of the older ones like Elmore James and Jimmy Reed are country blues. I always liked Hank Williams, too.

JD: How about you, Drake?

Drake: I lived in Idaho for four years and I really got close to country music then. I was playing country style in clubs around there. I really dig Johnny Cash, both as a musician and as a person. All the country people I've met are the nicest, warmest people I've ever run into.

Gene: Right, that's true.

JD: What turned you guys on to ragas?

Together: (Laughter) The Dick Clark tour.

Drake: We were on a Dick Clark tour together and...

Gene: (Laughter) and we started exchanging ragas.

Drake: Yeah, all of us had listened to it before but on the tour, like Bo Diddley and Jim McGuinn and me and Gene.

Gene: We'd have a raga session.

JD: Diddley plays, too?

Drake: Yeah. Well, his guitarist tuned to a modal chord but Bo was right in there.

Gene: What happened is we had a mobile home we were living in.

Drake: Hiding in.

Gene: Hiding in; right - and we had a tape deck, an amplifier, and a speaker and we played Ravi Shankar and John Coltrane over it every evening - you know, before the gigs - because we were touring in the South. We didn't know anybody, so we all got together and listened to the music and had a session. We all got to where we heard it so much we began thinking

like that and started playing those kind of things. That's where "8 Miles High" came from. It was written during that time.

Drake: We had Mike Clark on drums and Smitty would be drumming a little bit, and whoever else felt like sitting in. We had about seven maraca players, Bo Diddley, McGuinn and Dave Crosby, and Gene was playing tambourine and bells.

Gene: A giant jam session. Really fine.

Drake: We ruined a lot of equipment that way. It went out before we had to do a show. We all used each other's amps.

Gene: The promoter loved us in Huntsville, Ala. Especially when we started to sing "We'll never go back to Huntsville again."

Drake: When the Raiders first started out, we'd drive everywhere. We did Canada a lot. We were a small northwest group. We did Oregon and Washington and Hawaii.

Gene: Driving to Hawaii.

Drake: We'd like drive 30 hours straight and be a half hour late. One time we drove from Edmon頓顿, Canada to Salem, Oregon, all night and all day and part of the next day, and just went on and did the gig. At the time, it was really bad but now it seems funny. Life on the road is an experience in itself, almost as much as the Army is. Yeah, now that's an experience!

JD: How about you, Gene?

Gene: I don't know.

Drake: Oh, what about the time the guy ran into the Byrds in the mobile home?

Gene: Oh, I wasn't there. The greatest experience I had was going to London with the Byrds and touring England with a No. 1 record. Going through the whole thing over there was beautiful. It was a three-week tour and being a top group at the time was a lot of excitement. We wrote "8 Miles High" after the tour. Jim, Dave and I got together and we talked over the English thing and we decided to put it in a record as best we could. Sidewalk scenes and black limousines.

JD: What's your opinion of Time Magazine calling that a drug song?

Gene: Well, I can see why they made that mistake. The content of the lyrics and the contemporary feeling of the music. Jazz has always had that problem. It's time it was dispelled. Being that the Byrds are in the same bag, they would immediately assume that, without thinking that things can often have many meanings.

JD: Has anybody called any of the Raiders' songs drug songs yet?

Drake: Just the opposite. We got an award from Synanon...

Gene: Yeah, an award from Synanon.

Drake: For putting out the Barry Mann and Cynthia Weil song "Kicks". Because that was the song that said you don't need kicks. They sent Barry & Cynthia a plaque, and also one to Paul.

Gene: That's beautiful. Helping to clean up America.

JD: "Airplane Strike" was a drug song, wasn't it?

Drake: (Laughter) I suppose some people might think so. There's something about a saxophone and catching a plane.

Gene: All those articles in *Time* that depict Sunset Strip as the sin center of the world - well, within the last two years the scene has grown quite a bit. It's like Greenwich Village used to be. There's a great misconception about the whole thing.

JD: Are there any Indians living out there?

Gene: What kind of Indians?

JD: India Indians.

Gene: Well, I saw a couple at somebody's house last week. But I don't think any record here.

Drake: I'm getting a sitar and there will probably be Indian things in my music.

Gene: (Chuckle).

Drake: But I'm not Indian.

Gene: Neither is Donovan.

That is an excellent revelation upon which we will end this conversation. It really was a lot of fun, but without Derek Taylor it couldn't be done. To him we send a golden crown so he can pay his phone bill by melting it down. □

The ROLLING STONES

discover a

NEW GENERATION of FANS



Above, a pyramid made of Stones. Below, they look at ostrich eggs thrown by their Australian fans. We like Bill Wyman's new album "Live If You Want It".



In Flanagan's bar off Kensington High Street, Keith Richard, Brian Jones and I were being watched – by two bartenders in Edwardian dress and grey top hats, and by a variety of stuffed animals' heads – lion, bear and moose – which gazed glassy-eyed down upon us from the surrounding walls.

Plaques beneath these trophies fatuously credited their deaths to "Harold Wilson, Barbara Castle and Adolph Hitler." Among this antique setting the Stones sat on high stools, and, as representatives of our modern age, expounded upon the "New Generation", asserting: "The Revolution is at hand!"

"A new Generation came to see us on tour with Ike and Tina Turner," proclaimed Brian Jones. "Youngsters who had never seen us before, from the age of about 12, were turning up at the concerts. It was like it was three years ago, when the excitement was all new."

Keith Richard was equally enthusiastic. "The tour has been an enormous success because it's brought the young people back again," he declared. "In the 'All Over Now' era we were getting adults filling up half the theatre and it was getting all 'draggy' and quiet. We were in danger of becoming respectable! But now the new wave has arrived, rushing the stage just like old times!"

Brian Jones took the statement a stage further and expressed the opinion that the new generation would be responsible for a cultural break-through in the arts, theatre, films and music.

"Censorship is still with us in a number of ugly forms," Brian declared. "But the days when men like comedian Lenny Bruce and artist Jim Dine were persecuted are coming to an end. Young people are measuring opinion with new yard-sticks and it must mean greater individual freedom of expression.

"Pop music will have its part to play in all this. When certain American folk artists with important messages to tell are no longer suppressed, maybe we will arrive nearer the truth.

"The lyrics of 'Satisfaction' were subjected to a form of critical censorship in America. This must go. Lennon's recent piece of free speech was the subject of the same bigoted thinking. But the new Generation will do away with all this, I hope."

From this piece of mental abstraction, which left one barman gazing at him in a kind of stupefied wonderment, we passed on to more specific references to their recent British tour.

"Baldry is unbelievable," grinned Keith, referring to compere Long John. "He comes on stage, camps it all up and says things like: 'It would help immensely if you would all shriek and cavort about' – and the crowd loved it. He came on at one concert dressed as a Dalek! Terrific!"

Also receiving rave reviews from the two Stones was a member of the Ike and Tina Turner band, known as "Little Albert", as well as Ike himself, who impressed them vastly as a guitarist.

Another subject touched on was the new film, "Only Lovers Left Alive", for which the Stones are undergoing some kind of preliminary dramatic coaching, involving acting techniques.

They believe that the girls featured in the film will be "unknowns", so that girl fans can identify themselves with them. An established star would bring a pre-conceived image to any role, they felt.

The motor-bike sequences, which are so much a part of the story, presented some other problems.

"The difficulty with motor-bikes in Britain is that the rockers here have given them an evil image," said Keith. "They've made them like factory hooters – you could say that the rockers have killed the motor-bike for Britain."

Fast, open cars may be substituted for them.

Brian Jones has had transport problems of his own. His Rolls Royce was garaged with the Metropolitan Police, who towed it away after finding it double-parked.

"I forgot all about it!" admitted Brian. "I'm thinking of buying a tiny 1934 Austin Seven at present. It's in its original condition and absolutely immaculate. The windows have all gone yellow with age, but it has all its original paintwork." □

Moving FORWARD with the HOLLIES

The Holly who has found his face is Graham Nash. For too long the Hollies have been written about as "the faceless wonders of pop" - the hit group ("Stop, Stop, Stop") is their 13th consecutive hit to enter the British Top Ten without a member sufficiently forceful to stamp his personality upon the imagination of the public. That is about to be rectified. Graham Nash has matured into the kind of new mind who not only believes intensely in the music of today, but also in the promise of tomorrow!

"Pop music is moving forward at an incredible speed," he told me. "It's not just progressing - it's running full tilt into tomorrow. I have never been so frightened, or excited, by the power which we have over young people."

The Beatles, the Mama's and Papa's, the Stones, the Lovin' Spoonful, the Beach Boys and Donovan are all examples of people working desperately to out-record one another on albums. It's a question of "now follow that" after a Beatles' album...and it's great to feel a part of this kind of progress."

Outwardly Graham is a happier, more relaxed person than I knew a year ago. The forced good humor and nervous tensions of those days seem to have completely disappeared under the influence of this new enthusiasm. Squatting Indian-style and bare-footed on a settee in the flat off Marble Arch which he shares with Walker Brother, Gary Leeds, he wore a velvet magenta shirt open at the neck and black corduroy trousers.

rush of hair to the upper lip Graham has cultivated a creditable beard and moustache which could stand him in good stead if they ever require a "D'Artagnan" for a remake of "The Three Musketeers"! All seemed in harmony with his visionary-romantic approach to pop music.

"No one seems to realize just how far things have gone in the last six years," said Graham. He excavated an old Rick Nelson LP to prove the point. A piece of insipid rock and roll chortled out of his stereo with Rick singing all about a "Teenage Doll".

"That was yesterday," declared Graham. "Now compare that with anything the Mama's and Papa's or Donovan are doing today....or even this!"

I was then "treated" to a track from a new American album by a group called the Mothers Of Invention, titled "Freak Out". The track was a combination of unbelievable electronic distortion punctuated by a girl screaming in tenor, heavy breathing, gasps, grunts and lyric lines like "It could never happen here" and "Help, I'm a rock," chanted over and over with hysterical intensity.

"Frightening" is the only word for it.

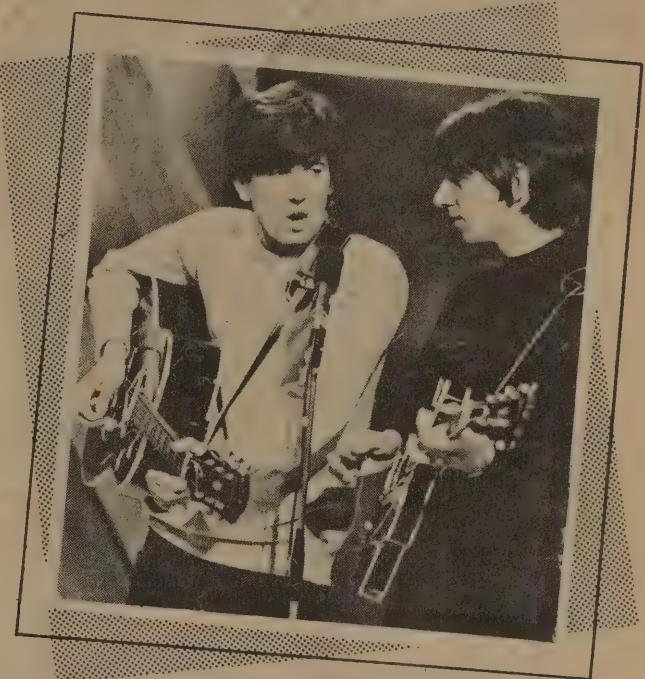
Much of Graham's preoccupation with this new kind of musical communication has come about through his associations with perceptive composers in the U.S. like Beach Boy-Wonder Brian Wilson, John (Spoonful) Sebastian, and Paul Simon, Garfunkel's partner.

Not all the new movement around New York's Greenwich Village, where Graham has been rethinking, is quite so explosive as the Mothers Of Invention effort.

"The Beach Boys told me that they are devoting the whole of this year to recording happiness songs," explained Graham. "Trying to make people happy - that's a wonderful aim and to be in a position to do this is wonderful too."

"Donovan's new compositions to me excel Dylan's because Don has this tremendous ability to transmit tenderness and kindness through his work."

"With Dylan I can't reconcile the man who writes 'Blowin' In The Wind' with rubbish like 'Subterranean Homesick



Blues'. In the Village they say Dylan is a very sick man -- they don't expect to see him live past 30."

Having struck this sombre note the atmosphere was broken by playing a Bulgarian Folk Music LP.

"The choir on this sings, unaccompanied, the most intricate harmonies and there's not a flat note on the album," said Graham enthusiastically. "Paul Simon put me on to this. I love the rhythms and feeling in the music."

The next album Graham played me is notable from two points. It was Donovan's "Sunshine Superman" album, and containing his No. 1 hit of the same title.

The second interesting thing about the LP was that it is "double-headed" - both sides bore exactly the same tracks. Graham thinks it must have been just a freak LP - a misprint - which he bought in a junk shop.

The Hollies are at present in a slightly unusual position of having two singles out at the same time - "Stop, Stop, Stop" and "After the Fox", which they recorded with Peter Sellers for the film.

"Sellers was a disappointment to me at the recording," Graham confided. "He didn't seem to care about the vocal. During rehearsal he was a scream, but on the disc he did nothing. We were all disappointed it was issued as a single at all."

"Our next LP, which is titled 'For Certain Because' and issued on December 2, has some new ideas of our own. For one track, called "The Crusaders", we found a sound tape in the EMI library of Beefeaters marching and used it as a substitute for the drumming track.

"We got another effect while using the enormous Studio One by placing the mike at one end and singing from the other! The sound bouncing around the walls is unbelievable."

Of the new single Graham was short but informative: "Tony was the inspiration behind this one. He thought of a guitar run which we based the song on while we were in Ron Richard's office a few weeks ago. We had to leave Ron's office for 'Top of the Pops' and by the time we arrived we had completed both music and lyrics for 'Stop, Stop, Stop'." □

AN INTERVIEW WITH MUDDY WATERS

by Mike Bloomfield

"When you sing the blues, you're singing from the heart. You're singing from your soul. You have a message. When you listen to the blues, you're receiving a message!"

So spoke city blues giant Muddy Waters, sitting in his South Side Chicago home bearing twin flamingos on the front door with the words, WATERS, MUDDY (in that order) above the number.

Muddy Waters -- youthful-looking at 50 -- is now riding the crest of a new wave of popularity based on the increasing rise of interest in the blues on the part of an audience that now includes a substantial proportion of white listeners. Through frequent appearances on such stages as Carnegie Hall, the University of Chicago's Mandel Hall, Chicago's Civic Opera House -- and even that of "Ole Miss" in Oxford, Mississippi, where James Meredith was later to take his lumps and make history -- Muddy has solidified his position as one of the most popular of the commercial (but authentic) blues singers appearing before the new mixed audiences. And an important newer audience -- the predominantly non-Negro audiences of the leading cities of Europe -- have also been opened wide to him, as they have been to many other American blues singers and jazzmen who could barely squeeze out a living in their own homeland.

"Many of the older blues singers feel that Europe is going to take over the blues", observed the originator of *Train Fare Home*. "Not only because they're booking the artists, but because so many artists are moving over there!"

"In Europe they don't want me to 'Uncle Tom' - or clown -- like I have to do here. They just want you to play the blues! They like it better if you just stand there in the same spot and play your numbers. And the reception is so much greater in Europe!"

Greater even than his fabulous reception at the Chicago Civic Opera

House during his appearance during the CBS-TV jazz show!

"Even greater than that! Greater than the Civic Opera House or Carnegie Hall!"

* * *

Muddy Waters, born McKinley Morganfield on April 4, 1915, in Rolling Fork, Miss. was six when his family moved to Stoville, Miss., where he grew to manhood.

It was Scott Bohana who first got little McKinley started on the guitar. He taught him the basic chords and fingering, but did not teach him the intricate Mississippi bottle-neck style which later became a Muddy Waters trademark.

Muddy, whose professional name is a childhood nickname brought unchanged to the record labels of the world remembers that the three greatest of the legendary Mississippi blues men played in Stoville--Charlie Patton, Eugene (Son) House and Robert Johnson. As a matter of fact, Patton's cousin Henry Sim helped teach him guitar.

Many blues connoisseurs consider that Johnson was the greatest single influence on Muddy's style, both vocally and instrumentally.

Muddy made his first recording around 1933 for Alan Lomax (Library of Congress Archive album #18) -- which included "The Country Blues" and "I Be's Troubled." Until 1941 he wandered throughout the South, playing with various jug, skiffle and blues combos. In one of these, he remembers, Louis Ford played mandolin. Most of the groups were composed of two guitars, mandolin, harmonica, kazoo, washtub bass or jug and whatever else came to hand.

In 1942 Muddy moved to Chicago, where he was obliged at first to eke out a living at a paper container factory.

In 1944 he recorded a few sides for Columbia with sidemen like Lee Brown, Memphis Slim and Memphis Jimmy, but for some mysterious reason these have never been released.



Muddy reveals 21 secrets from his past to Mike Bloomfield.

In 1946 Muddy made his first records for Chess with a group consisting of -- in addition to his own guitar, Big Crawford (his first Chicago playing partner) on bass, Jimmy Rodgers on lead guitar, and Sunnyland Slim on piano. He also made a few sides featuring just himself and Sunnyland, as well as a few jobs on which he was the uncredited guitarist.

From 1947 to 1951 Muddy appeared at the Dewdrop Lounge with his half-brother Otis Spann on piano, Rodgeron lead guitar again and Little Walter on harmonica.

By 1952 Muddy was one of Chess' best-selling blues artists. He moved to Smitty's Corner at 35th and Indiana. When Little Walter left him in 1953, he started using such harpists as Junior Wells, Henry Strong and George Smith. Finally he discovered James Cotten, who has remained with him until recently. Muddy feels that a mouth harp player is absolutely necessary for "the Muddy Waters sound."

The Muddy Waters band now appears regularly at Pepper's Lounge at 43rd and Vincennes when Muddy isn't making concert appearances here or in Europe.

Muddy is warm and generous in his judgments of other blues men. Of one he said, "He had a heart full of talent."

He speaks well of such a diverse group as Otis Rush (whom he was instrumental in getting on the Chess label), Big Bill Broonzy, Peetie Wheatstraw, Howlin' Wolf, Chuck Berry, Tommy McClellan, Eddie Boyd, B.B. King, Lightning Hopkins ("Lightnin's a hard blues singer!") and Big Joe Williams ("Joe's my real man!"). His favorite records by these men are:

Howlin' Wolf ("Anything he makes!").

Otis Rush ("Can't Quit You, Baby").

B.B. King ("She Upset Me" and "Just Make Love To Me").

Lightning Hopkins ("Rocky Mountain Blues"), and Big Joe Williams

("Baby, Please Don't Go").

Of his own records, he likes these best; "Feel Like Goin' Home", "Screamin' and Cryin'", "Where Has My Woman Been", "Train Fare Home" and "Long Distance Call" as well as the Eddie Boyd tune, "Five Long Years".

Muddy feels that he has just begun to reach the real mass market. "Really, I've just begun to break into the white kids", is the way he puts it.

His own future is quite obviously increasingly bright at this point, but the future of the blues itself is more difficult to estimate. Muddy is as certain of its continued climb as he is uncertain of the identity of the individuals or even the social group which will carry it forward.

"I have a funny feeling", said Muddy as we prepared to pack our gear, -- "I have a feeling a White is going to get it and really put over the blues. I'm sure they will start singing blues", he continued. "But I don't know whether they can deliver the message. I know they feel it, but I don't know if they can deliver it!"

One of our group asked if such youthful and indigenous blues aspirants as Elroy King (B.B. King's nephew, who had once said to this writer, "The only thing I sing is the blues!") -- rare exceptions as they might be -- might not hold out more hope for the future of the blues among Negro performers than pessimists might feel. For while most young Negro musicians want to become famous jazz, rock and roll or out-and-out "pop" singers -- to be where the "real bread" is -- it is still these youngsters who hold the future of the blues in their hands. It is only they, at this point who have the spontaneous "feel" for the blues in their blood, the marrow of their bones, and the bitter background that spawned the blues in the first place. It was a "feel" that came from suffering. No birth is without pain. □

•I'M A BELIEVER

(As recorded by The Monkees/
Colgems)

NEIL DIAMOND

I thought love was only true in fairy tales
And for someone else
But not for me
Love was out to get me
That's the way it seemed
Disappointment haunted all my dreams.

Then I saw her face
Now I'm a believer
Not a trace of doubt in my mind
I'm in love, I'm a believer
I couldn't leave her if I tried.

I thought love was more or less a givin'
thing
Seems the more I gave
The less I got
What's the use in trying, all you get
is pain
When I needed sunshine, I got rain
(Repeat chorus).

"Don Kirshner, President

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•(COME 'ROUND HERE) I'M THE ONE YOU NEED

(As recorded by the Miracles/Tamla)

HOLLAND
DOZIER
HOLLAND

Now you say every time you need some
affection
The one you love don't really know
the direction
You just sit there in a daze reminiscing
'Cause you know some other lips he's
been kissing
Now when you need the love he's never
shown you
Come 'round here
And when you need some lovin' arms
to hold you
Come 'round here
Now I may not be the one you want
But I know I'm the one you need
Said I may not be the one you want
Yes, I know I'm the one you need.

Your life stands still the minute he goes
You count the hours just hopin' he shows
Girl can't you see while you're longin'
for his touch
That I'm the one who loves you so much
And while you're longin' for his embrace
You're all alone with tears on your face
Now when you feel the need to cry to
some one cry to me
And when you feel the need to lean on
someone lean on me
Now I may not be the one you want
Oh but I'm sure enough the one you need
Oh baby, I may not be the one you want
Oh but I'm sure enough the one you need.

Now the days, the days, the days you
sit along by yourself
He's out foolin' around with somebody
else
Leaving you alone here with nothing
to do
Just waiting till he has time for you
Now when the loneliness gets hard to
bear
Girl, come 'round here
And when you need a little tender lovin'
bad, girl come 'round here.
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THE MANY STEPS TO Stardom

PART IV

THE BALLET

By Helen Rosenbaum

Are you Donna the prima donna? Then, twinkle toes, point your dancing feet in another direction. For a ballet career takes strong ankles and determination.

"Ballet is like acting," says Pauline Knitzer, a young blonde ballerina with the National Ballet Company of the Metropolitan Opera. "Each ballet tells a story and that's why dancers in this field must be so versatile. One week you are dancing the role of a ten year old boy; the next may find you exquisitely gowned for your role as a princess."

Do ballerinas have more fun?

"I wouldn't trade places with a movie star," declares Sharon O'Connell, a 23 year-old talent who has been dancing with the Met Company for three years. "We go to fabulous backstage parties, meeting all the famous people who attend our performances, and get to wear elaborate costumes and makeup."

"In the summer we tour the country with the opera, travelling in a special train equipped with every convenience for our comfort. Of course ballet is hard work but everyone in the company considers it more than work. Ballet becomes a way of life. What makes it so interesting is that you are always learning. In addition to our classical ballet training, we are required to do some Spanish, modern, classical and even Russian folk dancing in our stage performances. One must

be able to pick up these new and different steps at a moment's notice, which requires good coordination and a quick mind."

"We have such a vigorous schedule, we feel like prize fighters in training," Pauline giggles. "Our day starts at 10 a. m. and goes straight through until 5 p. m., five days a week, with only a few minutes for lunch as we are always watching our weight. Each day is comprised of one and a half hours of dance instruction in addition to rehearsals, costume fittings, wig fittings and makeup. And of course we dance onstage in the actual performances several evenings a week as well as occasional matinees."

Ballet brings lasting benefits of balance, muscle control and confidence--whether you join the corps de ballet or the Peace Corps.

"If you can dance ballet, you can dance anything. Ballet is the equivalent of having a basic musical foundation by studying the classics. After the classics, it's easier to play jazz. The same principle holds true with ballet and popular dancing," says a dancer who enjoys both.

Future ballerinas, beware. Choosing a school is not as easy as it seems.

"In selecting a ballet school, look for teachers who have earned a fine professional reputation as performers," says Virginia Lee, herself a former soloist who now runs New York's renowned Ballet Arts Workshop. "Anyone can hang up

a shingle and open a school," she asserts. "But the top ones only employ instructors who work as soloists or choreographers and have a real love of teaching."

Whether you'll ever get to first base with first position is a matter of body structure, training, talent and luck.

Eight years of age is a good time to begin ballet instruction, taking one weekly half hour class, most professionals in the field agree. By the age of ten, the student should gradually be working her way up to a full hour of instruction each week, but no more than that as the muscles will stretch just so far in a young dancer. Approaching her teens, the prospective ballerina should now be taking two classes a week and putting in several hours of outside practice. How she progresses in the next few years will be a decisive factor in her future career. She will therefore increase the number of classroom and practice sessions according to her own abilities and ambitions. Dancers usually look toward a professional stage career by 18.

"It is most important for a ballet dancer to be evenly proportioned. There's nothing worse than seeing dancers with long bodies and very short legs, doing jumps. They look like little frogs," laughs a teacher, who refused to be named. "The ideal dancer," she continues, "should have loose hips, a broad back form and long legs--this is the essence of the art."

"Some dancers think it's artistic to look like skeletons. Many of them are much too thin. The true greats look like real men and women--not scarecrows."

Men and women? Yes, today you'll also find ballet where the boys are. Many are no longer ashamed to say that they like ballet as well as baseball. Jacques D'Ambrose, one of America's foremost ballet dancers recently organized a ballet school for boys only. His two sons are members of the class.

Tall, muscular Dean Crane has danced ballet sequences in several smash Broadway shows including *Annie Get Your Gun* and *Carnival*. Married to an actress, Dean and his wife would be delighted if their son literally follows in his father's ballet footsteps.

Another dancer, Jerry Anderson has just been selected as a member

of a national ballet company soon scheduled to tour Sweden. "I've always wanted to dance and travel," exclaims Jerry. "I'm thrilled at having the opportunity of combining the two." An all around performer, Jerry has also studied dramatics. He makes his acting debut with a small role in *Up The Down Staircase*.

While many believe that ballet is the ultimate of creativity, Anne Higgins who runs The Lyric Hall School of Ballet in Connecticut, cautions: "If you have a questioning mind and like to see things from a psychological point of view, study jazz or modern interpretative dancing. For ballet requires complete receptiveness to rigid instruction."

"In ballet, movement is of the utmost importance. Don't be concerned about technique--that will come later. But do get the feeling of movement. Observe the movement of cats; the gyrations of birds in a cage. Things like that."

Eleven year-old April Gilmore is a maze of movement. Her grace and technique belie her years. And she has already danced professionally with those twice her age. The perky sixth grader prefers ballet to The Beatles, with no regrets. "I take at least two hours of class a week after school plus several hours of practice and an advanced toe class on Saturdays," she reports with enthusiasm. "And when I'm not taking class or practicing, I choreograph dances of my own. It's easy. I just think up a combination of steps which might look good together and then arrange them into a routine."

The work?

"No, I don't mind practicing," says April who wears her hair in a bun, just like the older dancers at rehearsals. "Sure some people think of me as just a kid. Kids aren't supposed to be dancers, their role is just to look 'cute' on stage. Well, I don't want to play a 'cute kid', I want to be a dancer!"

However fame is not merely a matter of Cinderella exchanging a worn ballet slipper for a shiny new golden one. A dancer can be technically perfect yet never achieve success. What makes a performance is the dancer and the audience out there participating together. It's a certain undefinable 'magic'--the same sort of magnetism that some actresses convey



DEAN CRANE

across the screen, while others, try as they may, can ever achieve it.

Ironically, three former ballet students who felt they were getting nowhere in their quest for fame, turned to films and reached star status. Zina Bethune was kept on her toes by attending to the problems of patients in *The Nurses TVer*, and is now out in Hollywood making pictures as is Leslie Ann Warren who hung up her dancing shoes for a movie contract with Walt Disney. Perhaps the greatest success story of a ballerina turned actress is Geraldine Chaplin. The dynamic, dark-haired daughter of comedian Charlie Chaplin studied ballet for twelve years and danced professionally in Paris for ten months before deciding that the work was too demanding, and the chances for success, vague. Talent scouts spotted the struggling dancer and soon signed her to a long-term film contract, whereupon she burst forth on the international scene as the new darling of the cinema set. Geraldine credits her ballet training as giving her the poise and stage presence to make it in the movies.

But in the world of ballet, there is no 'instant stardom' As opposed to movie stars, the names of very few ballet dancers are household words. And with good reason. For there are few regional and national ballet companies throughout the United States and dancers vie frantically for what few openings occur each year. Then there is the factor of priority. You must be a member of the same company for a period of four years before you are eligible

to become a soloist. Dancers in the chorus of a company earn a minimum of \$130 per week; soloists, \$150; wages are regulated by the dancer's union, The American Guild of Musical Artists.

Thus, when ballerinas dance, the pay is good. But not all of them can afford to wait until they might be discovered.

"The competition is terribly keen. Studying ballet requires years of expensive lessons (extras include toe shoes which cost \$8 a pair and last three wearings), then years to join a national company after which time there is no guarantee that you'll ever become a soloist. And no matter how well you dance, there's always someone better," declares a disillusioned ballerina turned go-go girl.

Yet to Sharon and Pauline of the Met Company, success came without starvation or suffering. "I'll admit my case is unusual, but I didn't begin ballet lessons until I was eighteen," Sharon reveals. "My teacher told me that if I really applied myself, I could be dancing with a company within three years. I did it in two."

Pauline, on the opposite end of the ballet bar, began dancing at the age of three, encouraged by her mother, a former dancer with the famed Ballet Russe.

When the girls showed up for the Met audition, they found themselves competing with 230 other dancers. Only seven would be chosen. "After I made the semi-finals which narrowed the field down to 50, I really began to worry," Sharon sighs. "It's so hard to know what dance masters look for at an audition besides all around dancing ability. Sometimes it is really a matter of luck—being a certain type they are seeking at that particular time. At some auditions, short blondes are 'in,' at others, they might look for willowy brunettes. Whatever it is, I'm thankful to have been chosen. I am so happy in my work that I urge all prospective ballet dancers not to be easily discouraged." □

In the next issue, Helen Rosenbaum will take us on a tour through the world of "pop" dancing. A Go Go girl and a Rockette tell you what it's like.

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ROCK & ROLL RHYTHM

I really got to know Paul Revere when I was playing with a trio in Paul's nightclub called The Crazy Horse. That was the first summer I ever picked up a bass guitar. The trio consisted of me, Drake Levine, who's our ex-guitar player, and another musician from Boise, Idaho.

I was mostly a rhythm guitar player in other bands, but bass guitar kind of inspired me. I liked it. It was fun to play, so I just took it up that summer.

After that summer, I went to college and then I never played bass anymore. I got in a couple of bands but I played six-string guitar. I told Paul if he ever needed a bass player or a guitar player in his group, be sure and talk to me because I really wanted to be in the group. He finally called me a year and a half later and at that time I was a terrible bass player. So actually it started all over again when I joined the group. I required a lot of practice and the first few months I was pretty bad.

I was joining a group that had one of the wildest shows I had ever seen. It consisted of steps, comedy movements, jumping and laughing, trying to hit each other with the guitars—stuff like that—plus playing at the same time. Singing background or singing lead, whichever it was. The combination of all these things I had to learn fresh from the college campus posed quite a challenge. It took some time to really get into it. I'd forgotten how much of a show they really had to put on.

So, Paul told me, just keep smiling, and I did. Finally, we played so much and had so many bookings that I just got used to the patterns. We were playing 3-hour dances at that time. We had a lot of songs to play, a lot of steps and there were a lot of bass parts. But my fingers got a little stronger and my callouses got a little harder.

There wasn't that much of a problem switching from six-string to bass except for the widths between frets. You have to stretch your fingers twice the length. I started off on the big bass with the long neck and the wide frets. The guitar is quite smaller fretwise. That's why I say strength counts a lot in your arms and fingers.

You've really got to know your axe when it comes to bass, as far as how hard you have to press and where you have to hit the notes. That was a hang-up for a while till I got my fingers exercised. Often it's very difficult to play while singing because I would be playing a syncopated bass riff and the singing part would be non-syncopated. I had to practice singing and playing at the same time.

I got into rock and roll around 1959 or 1960. I got my first guitar then. It was an old Spanish acoustic.

I learned all the Ventures' top tunes by playing along with their records. I guess that's the way every guitar player starts. I don't blame them for starting that way because you get to learn rhythms and chords, and you play along with the lead.

I used to play the records a lot and then play the lead against what they were playing. Pretty soon I got pretty fast at it, which was fun. The Ventures were pretty big then, anyway.

And jam sessions, I tried to make every jam session I could. I'd always go where all the bands were playing. Drake and I were pretty good buddies then. We'd always travel together, or else we used to go picking in the cherry orchards in Idaho and we'd bring our guitars, and instead of picking cherries we'd sit around and try to write songs. We got pretty hung-up on folk songs for a while because the chords were a little easier and it was fun to sing.



Above, Phil learns a bass run from producer Terry Melcher while Jim Valley skoffs a sandwich. "The sound and production" says Phil, "is now just as important as the music in the song."



Then I went to the University of Colorado and I majored in music. I was in a folk group called the Shenandoah Singers. It was like the New Christy Minstrels. I had a ball. There were about eight people in it. I also had another folk group of my own which was derived from the music school there. The people were all in the choir, the good singers and everything. We found a few guitar players in the choir and I played bass fiddle, of all things. We called ourselves The Folk Song Committee, which I thought was kind of novel. Everytime the choir performed, the Folk Song Committee would sing about three or four songs. That bass fiddle was a kick; it really was.

But I got involved in rock and roll after the first year I had my guitar. I finally got an electric guitar. My first band was called the Classics. Our first show was at a church at 6:30 in the morning - if you can feature that. But, like I said, we'd make all the jam sessions.

I didn't take any lessons, but Drake and I would teach each other and we got a few guitar chord books, and played along with our Ventures' records or watch the top guitar players in the area. After the dance, we'd ask them how they did certain things. For instance, what chord was that on the bridge, and stuff like that.

Finally, we just got into the feel of it and Drake and I formed a group. We went from group to group. This is where it all ended up, right here in The Raiders.

Rock and roll guitar players used to know only three chords. (They barely ever knew the names of the chords. I make it a point to find out the names of them.) There was the 1-4-5 progression, the C-F-G. In just about every song you could incorporate the C-F-G or variations of that. Occasionally, you might run into a minor chord that would hang you up. That was in the younger years of rock and roll. Progressions



THE FREAKIEST RAIDER SPEAKS OUT!!!

like "Walk, Don't Run" were big. They were mostly major chords. The minor chords were like "Louie Louie", "Hang On, Sloopy", "Farmer John", "Twist And Shout", and "What'd I Say". It was like the blues pattern with a heavier, stronger, faster beat. Minor chords seemed like they didn't rock enough. It was kind of a bring-down of part of a song. That was the feeling.

After that, all the single artists came out, the Pennsylvania types, Fabian-types, the Avalons, the Dions and all that. There was quite a lull in music because they did all kinds of different things, like orchestrated tunes and middle-of-the-road type things. Groups had to sit back for a while, while the others took their time. Then the Beatles came out and pretty soon the music was altogether different. There was strong harmony instead of a single voice and "do-wah-do-wah" backgrounds. A lot of different harmony changes were incorporated. That's when rock and roll started to get classy.

Now the sound and production that goes into a song is just as important as the music in the song. Instead of just using a sax for a break, for instance, they're using dulcimers, tone generators, electric violins. The sounds and effects you create over the chords and voice harmony is a big production deal. After all that, the lyrics of the song must be good, too. That's very important. All the lyrics now have inside meanings. Everybody's trying to keep up with the current youth movement.

You listen to those moldy oldies and the production is really terrible. Back then a producer just taped a song and that was it. Some of our songs have gone into three or four weeks of production. The new Beach Boys song, "Good Vibrations", took six months to do. That's what's happening. Rock and roll is becoming contemporary, legitimate music. All the older established artists like Peggy Lee, Nancy Wilson are arranging rock songs for their albums.

Drum rhythms have changed a lot, too. Everything used to be "doo-doo-ba-ba-doo-doo-ba-ba". You knew there was a beat. The drum was not a lead instrument. The beat in "Wooly Bully" was very raw, reverting back to the great rock era. That was a very standard beat, neo-1950's.

Drums now are an essential part. The beat complements the chords. There's more syncopation now than ever. A big thing happening in rock now is changes in rhythm and tempos - like going from 4/4 to 3/4.

On one of our albums we do "Louie, Go Home". The whole vocal part is in 4/4 and it goes into a very Indian style guitar break which is in 3/4. The 3/4 metre is becoming very popular. The We Five have something in 5/4 time and it's kind of jazzy with almost a classical flavor. Like Bach rock. Like the Mamas and Papas - their rhythms, their harmony lines, their instrumentation have a very neo-classical affect. That's very important now. The rhythms, the drums.

On one song we only used a floor tom on it for the beat. It took an hour to get the right kind of sound out of it. We put towels over the tom-tom and stuff like that. It's really important now that the drums be an essential part of the music so it complements the whole track - with either syncopation or a written out riff, so you know exactly what the drummer's going to do. Drum fills are important. Syncopation, the cymbal work is very important now.

We used a little 12-string on our new album. You have to be very careful with a 12-string, because you can get a very cheap-sound if you don't produce it right. I like the 12-string - straight lines where it's playing like an exact riff along with

other instruments. Like the beginning of "Kicks" had a 12-string opening on it. Actually, it was 2 guitars overdubbed so it had the 12-string effect. But if you combine it with other instruments, the 12-string can be used very effectively. Like the Byrds - Jim McGuinn does some fantastic things with a 12-string.

I've got 2 songs of my own going on the next album. I wrote the flip side of our new single "The Great Airplane Strike", called "In My Community".

Barry Mann and Cynthia Weil wrote us a couple of winners, so we decided to stick with them. We wrote "Steppin' Out", which was a mild hit, top 20. On "Just Like Me" we were half writers. "Kicks" and "Hungry" weren't ours. That was Barry Mann & Cynthia Weil, too. But actually, they were totally different songs after we got through arranging them. "Airplane Strike" and "Community", our new record, is original. And from now on just about all our material is going to be original.

"Airplane Strike" was a Mark Lindsay, Terry Melcher, and Paul Revere composition. We'll be having a new single coming out called "Good Thing", which is just about written by all of us. But originality is the important thing nowadays. If you're not original, you're not going to make it.

Blues is not one of my favorites. I don't know, maybe I just don't have enough soul for blues. I think the better question would be "Do you like to sing the blues?" Because that's what the blues is: the voice, the song, the story that the song tells. The instrumentation on blues, I think, is secondary to what the blues singer really has to say. The blues singers are very ethnic people. This is their life. When you say blues, I'm thinking of the Muddy Waters type. The southern artists, the colored people and Ray Charles - he's almost country-western, though. If you're thinking of the R&B funky blues which is more like the Stones, the funky bag, I get a kick out of that. I like to play some raw funky sound. That's a lot of fun.

The blues is the blues. You lose the blues if you change the chord pattern too much. It's like 1-4-5 with an occasional minor. The inspiration for the blues is basically the same. They're really depressing. They're very personal to the person who's singing.

You can always recognize a funky blues bag. I've heard a couple of groups in Greenwich Village who have created some new sounds out of the blues. Some very heavy instrumentation, very good guitar work. I heard the group called the Blues Project. I saw them at the Cafe Au Go Go and I was impressed. They had a big blues cycle there.

Now Paul Butterfield's band, that's like contemporary blues. I think there's the 1950 blues, and there's contemporary blues. I think a lot more goes into it. It's not as simple as it used to be as far as parts go. I'm not contradicting myself. What I'm saying is, everybody's really feeling what the singer's feeling. He's trying to get as much soul out of his part even though it might be simple. I've heard some out-of-sight guitar breaks in the blues, the Butterfield group. Harmonica has got to be the instrument for the group. Instrumentation is important.

I've heard a couple of groups that are just playing off the top of their heads, like with the jazz improvisation idea but actually in the blues bag. Some can do it very well. I think it's a gas.

I'd like to close now by saying, "Don't get hung-up on quantity; find the quality in music because there's a lot of it nowadays. It really hurts me when a bad song makes No. 1 in the country."

The HIP INNOCENCE of SUNSHINE SUPER- MAN

by
Paul Williams

Mild-mannered singer-songwriter Donovan Leitch (better known to the world as Sunshine Superman!) has done a very nice thing for modern day pop music: he has injected into it a sense of wonder. He looks at the world with a sort of hip innocence, paints his pictures with a dab of irony and a dash of awe, and somehow never neglects the delicate in the decadence around him. He wanders into the past on occasion, but somehow that only serves to reinforce the fact that this is perhaps the most 1966 LP I've ever heard. It has the taste of now.

The album is the first for Donovan in more than a year, and although his style may seem to have changed drastically, it would be more simple and accurate to say that it has improved. If you listen carefully to "Fairytale" (Hickory 1965) after familiarizing yourself with "Sunshine Superman", you will find that much of the earlier album could have been included in the later without seeming too out of place. "Sunny Goodge Street" and "Summer Day Reflection Song" are musically mature both as compositions and in performance; Donovan employs careful arrangements, imaginative phrasing, and – folkies take

note -- musical accompaniment beyond simple guitar strumming in both of these 1965 recordings. Some of Donovan's songs are most effective with simple guitar strumming, of course; but even when it was hip to be a purist Donovan sensed that it was better to be a maker of music.

So we come inevitably to the fact that this album employs musicians and accompaniments galore; but what may be overlooked as one remarks upon the star, the overdubbing, and the electricity, is the fact that this album has a producer, an excellent one. Mickey Most has succeeded in making it possible for us to hear Donovan's songs much as Don must hear them in his head; clearly there is a rapport between singer, producer, and accompanists that transcends mere good fortune. Most – or someone; perhaps, as occasionally happens, the performer is largely his own producer -- has translated concept into actuality with remarkable grace. And surely a touch of magic enters in – on "Sunshine Superman" one voice starts to sing "forever to be mine" while the lead sings on "you're going to be mine," and the effect, intended or not, is wonderful.

For those who like to categorize, the songs on this album fall into approximately ten groups, each as independent and as unexpected as the performer himself. Donovan reaches out in all directions to give us, his listeners, a sense of what things feel like. In the title song he is charm itself, self-confident youth in the morning sunshine, radiating with the feeling that "nothing can stop me." "You're gonna be mine and I know it," he smiles; and if you've ever known springtime you can't fail to understand. It's a teenage song, with a rock and lilt and plenty of identifying – but it isn't a sop to the masses, it isn't why-must-I-be-a-teenager-in-love; it's a slice of reality for the real people who dare to be youthful too. Go ahead, roll down the window, rest your elbow in the breeze, turn up the volume a little and sing along with those marvelous verses and their broken rhythm; tap your foot and just appreciate the way all that musical chaos in the accompaniment blends perfectly into a goodtime music that is not in the least Beatles or Lovin' Spoonful or Dylan or anything else that ever was but just pure underivative Donovan, underivative because he's absorbed what needed absorbing and now his music just comes from everywhere, sunshine, moonlight, even – and what could be more 1960's ethnic? – transistor radios. Enjoy.

Following the easy, insistent beat of "Sunshine Superman" Donovan effortlessly shifts his gears to the rhythmless violins and harpsichord of "Legend of a Girl-Child Linda". The early morning time of joy fades into the timelessness of a dream-place, and the transition is perfect. Perhaps it's simply the sound of that same gentle voice that assures us that we haven't been deserted – our guide is simply showing us a different picture within the same gallery. "Legend of a Girl-Child Linda" is a pleasant walk through the carefully-carved features of a somewhere else, a children's kingdom, a world with the utterly acceptable reality of an identifiable dream.



It is not Central Park South -- but the story could be told there, to city children gathered in a very now place, heads filled with ideas of elsewhere as quiet and delicately ornamented with whatever can be imagined of nature. Donovan is here the story-teller; not the child anymore, nor yet the good old Uncle Don talking to the kiddies. Rather, his context is one of mature, but child-like, wonder. He is the magician; he knows his tales and shows are but 1/5 his own -- the other 4/5 provided by the listener, the eager child, watching the storyteller's hands, seeing the world that he unfolds, but seeing it through his own particular eyes. And we who aren't quite children, we too take part, weaving things our own way with our own visions in mind; and we are captured. On the last verse the singer's voice becomes somehow more stark, and we hear each word: "My sword it lies broken and cast in a lake....In the dream I was told that my princess would wake." And suddenly it's not a children's tale at all, except as we are children; it's a song for us, a song of loss and hope, innocence vanished -- "cast in a lake" -- a feeling of gone forever.... "In the dream I was told that...." and suddenly like cold water we are out of it and seeing it as a dream, and yet sensing how real it was; the princess is remembered as we wake as someone real and loving, and the sense of awokeness and now is less real by far than she was. As Donovan mentions later on ("The Trip"), the world is often quite detached from us; the near-reality of dreams is much more vivid. But there's more here than just loss of dreams: the dream, in the end, is but a model for a possible reality -- "...I was told that my princess would wake." One need not analyze all this to feel it, of course; the mark of the artist is that he transmits ideas and feelings directly -- neither he nor you need know how or what is transmitted. As long as you don't resist the magician, the spell is cast and Donovan's artistry and relevance come through. As always, enlightenment and entertainment -- when both are good -- come both in the same package.

"Three Kingfishers" paints its picture all in sound. The tabla - Indian drums - are properly employed; the song does not seem experimental or "east vs. west"ish at all. Donovan is clearly *into* all these sounds -- they are his, the feelings he has, with his vocal style the common denominator, the needle with which he weaves. And the listener is woven in; as the music continues you become fully a part of it. "Look at the tiny oceans in my hand." You listen, and you see them. It is good that these songs work into each other so well.... it would be cruel if the cord that is formed were ripped out after each time. But no, it is all one cord, and even after listening to the album you are tied. It stays with you -- once invited in to view the palace you are never thrown out the back door. You live within it, and in the world too. In this way, the album is more real than "Revolver", a more frankly experimental LP, a hat shop, try this on for size, and this, and when you've tried on all the hats you leave. "Sunshine Superman" is an experience that continues to affect you; "Revolver" is more a one-night stand.

"The Ferris Wheel" -- a love song. The amusement park at night; everything is a part of everything and everything is you; I wish you could enjoy it all as I enjoy it all and you. A feeling of one-ness. God is love; pantheism. And "Bert's Blues" has such fantastic changes of tempo! Donovan is thinking jazz and singing rock and roll; the cut is the single most unusual musical accomplishment on the album. Yet it's so easy to accept as perfectly natural and expected; it fits. As a halfway point on the LP it is a wonderful sort of summary and retrospection -- and so simple. "I've been looking for a good gal...." "I've been picking up sunshine, drinking down the rain." It is "Sunshine Superman" again, but not quite as exuberant; pausing a moment in the shade, he would still say "...you're going to be mine," but he is uncomfortably aware that it hasn't happened yet: He's still waiting. It's a beautiful companion piece to "Sunshine Superman"...and to the dream of the princess, and the amusement park

vision, and all. Really, the whole LP is one song.

Turn the record over. "Season of the Witch" is the most powerful single track on the LP. It's really impossible to listen to it without wanting to turn up the volume. The production is excellent, with that great bass line out front, and organ and lead building to a frenzy that makes you almost suspect Donovan's being backed by the Young Rascals (incidentally, it is criminal that nowhere on this LP are the sidemen identified). You can feel the song all through you, and it's all too clear that this is the season of the witch: you see Donovan walking down the street with people staring at his hair, people frightened of "beatniks" and uptight about anything different, rabbits running in the ditch, scared and irrational and ready for Salem all over again. And as always Donovan sings no protest and no hate but rather: "sure is strange to see...." Judgements are avoided. "The Trip", too, is non-committal; it's an innocent, honest swirl of visions with heavy irony and mostly just "What goes on? I really want to know." It's a great rolling song, not really about drugs so much as about, well, alienation. Detachment, like. What goes on? And "Guenerevere." Donovan says, "all of a sudden I was there, 400 a.d., hiding like a child watching...." and I can't really add to that. The song is like walking through very deep snow, which may not seem good but is. "Fat Angel" is an unbelievably funny song about a pusher. Again, Donovan has made his point perfectly. He seems to aim almost blindly, such is his ease -- but he never misses. He is a true marksman.

Finally, there is "Celeste". The strings are too loud and "big" for my taste. It's really the only case of poor judgement on the LP -- it makes the whole thing come on too strong. But it is definitely the right song, if the wrong performance, to finish the LP -- again, introspection, this time "dawn crept in unseen, to find me still awake" (the first words of the LP are, of course, "Sunshine came softly through my window today..."). "Would anybody like to try the changes I'm going through?" and "A hidden lie would fortify something that don't exist." So in the end, it is left unsaid; no answer, no "meanings" or "messages," no deception -- and no fortification. We hate to go it alone. Or almost alone: "a strange young girl" sings her songs for him, as he has for us, and "I would have liked to try the changes that she's going through"....and we're back to "I've been looking for a good gal" and "I'll take time, I know it, but in a while, you're gonna be mine and I know it..." □

This article originally appeared in "Crawdaddy", the Magazine of Rock 'n' Roll.

Yardbird

JIMMY PAGE says,

"Open Your Mind"



In the December issue of H.P., you read a little background on Jimmy Page, who is the new Yardbird. He started off on bass to fill in for departing Paul Smith. When Jeff Beck was taken ill during their American tour in September, Jimmy took over the lead guitar chores. Jeff and Jimmy now both play lead and Chris Dreja has switched to bass. We can't wait to hear their next album. In the meantime, we can share Jimmy's thoughts in the following interview.

JD: When you were a session man, were you playing bass or lead guitar?

Jim: Lead guitar.

JD: Was it difficult to switch to bass when you joined the Yardbirds?

Jim: It was at first because I tended to play it like a guitar. With the bass you just play a sort of root thing. I was just leaping around all over the place with great speed and I had to stop doing that. I managed to simplify it. But at first I was playing far too quickly.

JD: I read somewhere that you were going to play lead soon?

Jim: I already have because Jeff was taken ill. Chris took over bass.

JD: Who were some of the other people you have accompanied?

Jim: Them, the Kinks, Georgie Fame, I did some stuff for the Rolling Stones. Actually, we just did a lot of things for fun for Andrew Oldham. In fact, it really was good fun. But I've never been on any of their records. I was on the Who stuff. Petula Clark, P.J. Proby. Nearly everybody who didn't have their own backup group.

JD: How would you describe your style of guitar playing?

Jim: My style has always been very similar to Jeff Beck's. We knew each other for about 9 years. We've always liked the same music and we had the same tastes. As a result, it's been quite easy to fill in for him. When we get the two lead guitars going, it should be pretty good. Because it'll be like two identical people playing together.

JD: What's your opinion of the Paul Butterfield Blues Band?

Jim: I haven't seen them live. But their album is pretty good. As a harp player, Butterfield is really great. He's better than anybody in England. Lots of people speak of Mike Bloomfield, but there are a lot of guys in England who play that stuff.

JD: Beck is an excellent guitarist, but why isn't more of his solo work heard on records?

Jim: How far can you go? We've been told our latest album is too far advanced. There's too much electronic stuff on it. But I think it's all basic. We cut a single with Jeff. It's a Bolero thing. It's very exciting and strange. It's either going to be a monster or a bomb. It's an instrumental based on the classical Bolefo piece. Beck's guitar playing is exploited quite a bit there. But how much can you do that the public will accept? You either make a commercial record or a musicians' record. You've got to draw the line somewhere.

JD: Are there some good blues bands in England?

Jim: There's one called John Mayall's Blues Breakers. Mayall himself is terrible. And then Eric Clapton is good, but he's in the Mike Bloom-

field bag, and that's that. And there are lots of good guitarists in minor bands.

JD: Would you say blues is still a big rage in England?

Jim: No, not really. It's still got a market; it's the same thing as in America.

JD: Are you basically a blues guitarist?

Jim: Before the Indian thing was exploited, everyone said I played like an Indian. Mainly because I was interested in the music so many years back. I had the albums and I sent to India for a sitar. I had one long before George Harrison. I tried to learn the actual classical music. It's very difficult. There are so many sides to it. I tried to adapt that to my guitar playing.

JD: Why have musicians latched on to these Indian sounds?

Jim: Because it's so esoteric. Everybody thinks they understand. They get a new sound and they say this is it. But really, they don't know what's going on, I'm sure. I've heard people in groups playing sitars and they don't know what's going on. They don't even tune them up right. Apparently, George Harrison has become deeply interested in it. He plays a sitar on their new album and he was getting along very well. People like Brian Jones just got it for the one record and I doubt if they'll ever use it again.

JD: Are there a lot of Indians living in London, aren't there?

Jim: Yes, there are quite a few. Strangely enough, when you speak to them of Indian music, they don't seem to know anything about it. The only thing they know is the western music or the Indian film music, which is completely different from the classical. When you ask them about it, they recommend you to the Asian society or something. I met Ravi Shankar and that's how I got my information on how to tune up the sitar.

JD: Will you be writing material for the Yardbirds now?

Jim: With them, not for them. When one of us has an idea, we all chip in on it until it's finished. I wasn't on the last two, but "Shapes of Things" and "Over, Under, Sideways, Down" were all made up in the studio.

JD: What kind of equipment do you use?

Jim: When Chris is on rhythm guitar, we use any old amplifier because it isn't that important, but on bass we have a big set-up with 2 or 3 speakers.

On this tour, we've been given Jordan equipment. It's all transistorized equipment. We're sort of experimenting with it. It hasn't worked out

properly on the lead guitars. But it's been sufficient on the bass. On bass, we've got 6 speakers to 8 speakers. In England I've been using a Showman Fender amplifier. And a Fender concert amp which is a smaller one with 4 ten-inch speakers. I link them up together so I get double the power. Through one you get the bass frequencies and through the other I use feedback and the treble frequencies. This is about the best set-up I've had so far. But Jordan is working on some new equipment which should prove to be great. I play a Gibson-Les Paul guitar, Chris has an Epiphone bass and there's another Gibson floating around. Eventually, it will be all Gibson because we bought them and never bothered to change them. They're quite adequate.

JD: How did you finally end up with the equipment you've got now?

Jim: We just worked on it. I've been playing guitar for a few years now and I just work on this certain line. You do as best you can. The only problem being we blow up quite a few amps. We did one show and I had 4 amplifiers all linked up. It must have been about 400 watts all together. Those were Vox amps. They just can't take the volume. The speakers blow and then you don't get any sound at all. The Jordan ones didn't blow up, but they don't have enough volume. I've never broken a guitar, but I've been through nearly every make. I've never found a guitar which is exactly what I want. At the moment, I'm happy with this Gibson. I've also got a Fender Telecaster. I find every guitar's got a sound of its own and you can use them all and get something out of them. I haven't used the Telecaster on stage yet. Actually, all my guitars are in England because I came over playing bass. I switched to Jeff's guitar. His is very close to mine because they're both Les Paul models. Normally, we all travel by plane and the equipment goes by van. We have two road managers, one for the equipment and one for us.

JD: Have you found a big difference in British youth and American youth?

Jim: The Americans are a little more narrow-minded. The English, at the moment, are completely broad-minded. This wasn't the original concept of the English, was it? You can shock people in America very easily. If people are shocked, that's their bad luck. They should open their minds. In England, you could walk around in the nude and you wouldn't shock anyone. They'd think you should be put away, but they wouldn't beat the guts out of you. Also, the age of consent is 16. You can marry at 16. The attitude over there is completely free, just like the attitude toward clothes.

JD: Are you really that concerned about how you look?

Jim: I'm not really concerned with clothes. People put that on my shoulders. In actual fact, I'm pleased to see people walking around in outrageous things. They're throwing off the chains of a society that was. It's probably making England completely decadent, but so what. Billy Graham was just over there in England and if you walked around with him, you'd have seen it look all pretty decadent. I'd have to agree. He didn't make any impact at all. Actually, it's a forecast of the end of society. But I don't care because I'll be dead before it ends. If we've come this far in five years, it should really be something in another five. I'd like the new society to be a peaceful one but it won't be, because violence seems to be the answer to every problem. Every fringe society must be experiencing this. We walk around with long hair and someone shouts something, so you give them an answer back which is a little sharp and which they don't quite expect. Then they can't give you an answer, so they come to fists. What sort of mentality is that? I can't argue with a person like that.

It must be terrible for someone to have to fight in a war. I haven't had to think about wars. It's just something I haven't had to contend with, really, I hadn't realized what a big problem it is. I've just seen the horrors of it.

JD: Well, England doesn't have any big thing going now.

Jim: No, this is it. We have no conscription whatsoever. I'll never be drafted or anything.

JD: They won't send you over to Africa to beat up some people or anything?

Jim: Well, they don't do this. People wouldn't do this. If they had a mass conscription now, I dread thinking how many people would go. Because it would only be 40% of those who would have gone before they dropped conscription. People don't want to know about it anymore. They think, well, why should I waste two years of my life and probably lose my life in the process. They just don't want to know anymore.

They've got a regular army where you join and you get paid every week for doing it. And you just do maneuvers and things.

JD: They have that here, too?

Jim: Yeah, sure, but yours is more of a reality because they get drafted over to Viet Nam. Basically, I must be a coward, but I just couldn't shoot someone. I guess it's different if they're looking at you with a gun and you're looking at them with a gun. You'd have to do it, though. I'd just be violently sick afterwards. I'd never forgive myself, anyway. I'm not the sort of person who's the violent type. I've never never had a fight in my life. I've never put my fists up to anybody. I've never needed to. Only, as I say, through the long hair problem people have said things. But it's never developed. Even if you say come on then, they still won't do anything. Basically, they've still got no guts. But even if they did, I'd run a mile. It's funny because you think, well, what are they going to do, and they don't do anything. So they just wasted the whole time laughing at you. Perhaps they just laugh to reassure their own masculinity.

JD: Why do you think there's such a big concern with clothes?

Jim: I don't know. It's a projection of one's character, I suppose.

JD: Is Carnaby Street a real madhouse?

Jim: It's so easy to send that Carnaby Street thing up. It really is. It's really a street with lots and lots of clothing shops. It's quite a revelation if you've never seen anything like it before, and I'm sure nobody over here has. There's nothing like that. It's just teen-age fashions, bizarre styles. You go there on a Saturday and the kids are there spending money. This is all part of the game, I suppose. Yeah, they spend a fortune on clothes. I don't know where some of the young ones get it from. You see them walking around and they must have spent twice what they've earned.

JD: Do they have things like charge accounts over there?

Jim: No. Not on Carnaby Street, anyway. They won't take checks or anything, not from the kids. Not unless they know you. But there is a big leaning towards clothes and fashions. It's an extension of their character. People have become more aware of the fact that, if they dress up and they look really elegant, I'm not saying Carnaby Street, but if they've got a very clean-cut suit on and still look pretty hip with it and not just sort of middle class, it has the affect on a girl.

JD: What's the biggest thing you dislike about America?

Jim: You see, the only thing that I've seen is violence, but I've only been doing concerts. I don't get out to walk around and meet people very often. If I was walking around the street, I probably wouldn't see any violence whatsoever. So, it's difficult. You see, I haven't seen much of America on this tour. But, when I had my holidays before in Hollywood, I enjoyed it. I thought it was great.

JD: You spent your holiday in Los Angeles?

Jim: Before I joined the group, I spent my holidays for the last couple of years in Hollywood.

JD: What are some of the things you enjoyed in Hollywood?

Jim: The weather. The weather's pretty bad in England. I met quite a few people and made some good friends. I liked the Sunset Strip; there's quite a bit happening there. I got to see groups I could never see in England.

JD: If you had a choice, where would you like to live?

Jim: Miles away from anybody. That's what I'm going to do when I get back. I'm buying a house. It's about a half a mile from anybody else. It's got a river, five bedrooms. That's for when the group slows down a bit. But we'll be working hard for the next year. There's so many things I'd like to do that I don't have the time for now. Things which are very important to me, like painting. But it's best to work now and make all the money I can.

JD: What kind of books do you like to read?

Jim: I used to study religion when I was in art school. But I stopped.

JD: Was that how you got interested in Indian music?

Jim: It may have been subconsciously. But I didn't just read about it and then go on to it. At the moment, I read sort of very strange things like "I, Jan Cramer". Things which are a social comment. This Cramer is a beat painter in Holland. I like Henry Miller, too.

And that's when a photographer rushed in and asked Jim to jump up & down on the bed, put his hand on his hip, show off his shoes, and asked how they would get on now that Eric Burdon had left the group. Jimmy, who doesn't believe in punching anybody, just smiled and tried to be as helpful as possible. □



A
LISTENER'S
GUIDE TO

as told to Don Paulsen
by John Sebastian

"Hums of the LOVIN' SPOONFUL"



"Do you know how to make blueberry buckwheat pancakes, Don?" asked John Sebastian as I walked into the Sebastian apartment.

"No."

"Neither do I, but we're making them" he replied.

John and his lovely wife Lorey popped in and out of their tiny kitchen a few times until John emerged through the beaded curtain in the kitchen doorway with a stack of hot pancakes.

As I sat eating the tasty morsels I glanced at the recent additions to their apartment. Whenever John and Lorey travel they usually find something to add to their home.

An antique harmonium, which looks and sounds much like an organ, was in the living room. "It's the greatest bargain in the house!" said

Lorey. "We got it in Vermont for only \$40."

Next to it stood the harp John brought home from Ireland, and hung on it was the top hat he wore on his wedding day.

A staircase leading nowhere extended from floor to ceiling, decorated with bright colorful artificial flowers and Lorey's Raggedy Ann and Andy dolls.

John and Lorey were enthused about a darkly colored photo of themselves atop a windblown hill. "The color in that photo reminds me of an old Russian movie", said John.

I was visiting the Sebastians for a preview of the album "Hums Of The Lovin' Spoonful." When we finished our pancakes John said, "We'll have to hear it at Zally's because he has the tape now."

Zal Yanovsky lives across the street so we walked over. Zal is still decorating his big duplex apartment, but the living room and kitchen were completed. All Zal's shi-fie equipment is on a shelf above an antique chest crammed full of record albums.

Zal put a reel of tape on his recorder and we sat back and listened to "Hums." I had my portable tape recorder with me to record John's comments.

If you have the new Spoonful album you might find the following descriptions of each song helpful in identifying some of the unique sounds.

Just to review a few commonly used terms, acoustic means an unamplified instrument, electric refers to guitars played through an amplifier, overdubbing is recording one sound on top of another, enabling 4 musicians to play 8 or more instruments on one song, and if you have any further questions write us a letter.

The first track was "Lovin' You", a gently rolling ballad. "We did this with a twelve-string guitar, the fairly common acoustic and electric band, and on the end Zally played a phallon, which sounds like a bagpipe. The ending is a combination of Zally on guitar and the thing he did on the phallon overdubbed," said John.

"What's a phallon?" I asked.

"It's a Swedish instrument imported by Guild. It's a long tube with a keyboard on it and variable pitch and volume. It's like a hand-held portable organ."

Later, I found out the instrument is really a tubon,



The Lovin' Spoonful are by far the most musically talented and versatile group recording today. These 4 amazing guys play more than a dozen different instruments and produce a million groovy sounds. We hope you dig their new album and enjoy these exclusive recording session photos by Don Paulsen.

but the Spoonful, with characteristic wit, call it their "phabulous phallon".

"Bes' Friends", the next tune on the album, was recorded, with an acoustic bass, banjo, acoustic guitar and John's harmonium, which was brought from home for the recording session. Also, Tad Diltz, former banjo player with the Modern Folk Quintet, plays clarinet. John sings lead on this and most of the other selections.

"The drum sound on 'Voodoo Man' was inspired by the movie 'King Solomon's Mines', the scene where the Watusi dances with the two lances," said John, "We used a waste paper basket, wood blocks, a log drum and steel drums." Zal sings.

"Darlin' Companion" uses "sort of a country band." It's a pretty love song that John describes as "sort of a country tune." He added, "All my love songs are about Lorey."

"Braided banjo, acoustic guitar, slide whistle, harmonica, Jew's harp played by Larry Hankin who used to be with The Committee", said John as "Henry Thomas" played in the background. "It's about Kahuna." Kahuna is John's lovable, clumsy 6 month-old golden retriever, a dog very reminiscent of Mickey Mouse's Pluto. John plays the slide whistle.

"'Full Measure' uses many, many overdubs. Piano, harmonium, full electric band, all of us," he said. It's a beautiful ballad with a warm feeling. "Kettle drum," said John at one point near the end. Then, "Here come the jingle bells." Joe does the vocal. It could be the next Spoonful single.

"Rain On The Roof" was written one night when John and Lorey were home listening to the rain coming down on the roof. A steel guitar and a harp John got when he was in Ireland are featured.

"Coconut Grove" uses an acoustic guitar, organ and electric guitar. "It's the development of a melody we did in the "What's Up, Tiger Lilly?" soundtrack as "Lookin' To Spy". This is the completed song, with lyrics" John explained. "I finished it after a weekend that Lorey and I spent on Long Island. There's also an autoharp on this. Also African hair drums way underneath. You can barely hear them, but they just keep it rolling".

"Is this song about the Coconut Grove in Florida where Fred Neil lives?" I inquired.

"Yeah. I started writing this song when Freddy Neil and some other people and I went out on a small boat. I was lying underneath the sail boom on my back, feeling the

motion of the waves. I wrote the first two verses but I never had a bridge. The bridge I wrote recently completed the song as a singing thing. The original verses were written 3 years ago."

"Sponge rubber guitar playing the rhythm, electric guitar, pedal steel guitar and drums are the prominent instruments on "Nashville Cats". "It's just something I've wanted to get off my chest for a long time. It's just a story," John said. Personally, we think he and Zal play better than all thirteen hundred and fifty two of those guitar pickers in Nashville.

"I'm playing bass rhythm guitar here, Zally's playing slide guitar, Joe on drums and Steven on bass," said John, describing "4 Eyes." "I'll just sing the words to you." Again, John is telling a story with his music. "It's just the Ballad of Boo with Glasses," he says.

"Summer In The City", the Spoonful's dynamic tour de force, is the last track on the album. Drums, organ, electric piano, rhythm guitar, bass, autoharp, electric guitar, waste basket and other percussion are complemented by automobile horns and a pneumatic drill. The complete recording session story was in the November Hit Parader.

As the tape continued rolling on Zal's recorder the sound

of the Coasters doing "She Comes To Me" came from the speakers. "That's the Coasters in the 1958 version," said a disc jockey's voice. "Now for 1966, the Chicago Loop with a new one. The same song, but dig the new sound..." Zal had been taping songs off the radio.

"Do you have the movie tapes, Zal?" asked John. "I'll play them for you," he said to me, "but you can't tape them."

I listened to some songs the Spoonful have been recording for "You're A Big Boy Now", their latest movie soundtrack. Two of them were loud pulsating discotheque numbers.

"We turned up our amps all the way and had microphones all over the studio," John said.

"Let's take six months off and work in little dance clubs on Long Island," suggested Zal, kiddingly.

The tapes stopped and John said, "That's all we have now."

From what I heard, the Spoonful are on their way toward another great movie soundtrack. We'll have a story on that in the next issue.

The prolific songwriting of John and the energetic musical talent of Zal, Joe and Steve never seem to dwindle. In fact, with every album the Spoonful gets better. The good time music just never stops. □

EXTRA! THE ENGLISH SCENE by...

DARIN // ELECTRIFYING

BOBBY DARIN--primarily in to film "Stranger In The House" has done a couple of TVs on the side..R.S.G.! and Top Of The Pops. Because of the format of TOTPs he had to be surrounded by kids jogging (so called 'dancing') -he came over marvelously but not as electrifyingly as on R.S.G! He did "Mack The Knife" as well as "Carpenter" and for once the audience was shouting for more without having a little "Warming-up" man frantically waving arms to get them to react. It was all genuine. Even CATHY (McGOWAN) was hypnotized to the extent that she wasn't conscious of cameras on her! DARIN resurrected R.S.G! for 6 glorious minutes!



"Only Lovers Left Alive" NEW STONES MOVIE



Chatting to BRIAN JONES recently and he told me that he couldn't see beyond the film at the moment; he hopes that people will be pleasantly surprised with it as they (The STONES) were going to be "involved" with it as much as possible - rather than just being manipulated in it like a lot of past 'pop' films.

"This is why it has all taken so long to get fixed - finding the right people to be involved with us on it - we want it to be GOOD!"

He seemed to fill his mind entirely with enthusiasm for it, so I'm looking forward to seeing the results.

Beatle News



Technically, I can't say more than that rumours have been abundant recently that the BEATLES are retiring as such. BUT I shouldn't be at all surprised if they haven't quit by the time you read this - need I say more!??!

For the record, I'm on their side - they should be allowed to progress on their own scenes through life - they've done more for the world's pop scene than anyone else, and they aren't our slaves...

No Flight For This YARDBIRD

KEITH RELF is still denying rumours that he is contemplating leaving the YARDBIRDS and the business entirely. He's brought out another solo record..so it doesn't seem likely--don't worry!



PAUL ANKA to the rescue!



I always think of PAUL as American, when, in fact, he is Canadian (one of us!)

"That's how come I drink so much tea!"

He is in London for a lightning visit at the time of writing to promote his disc "Poor Old World" and to make an LP.

I planned to catch him at TOTPs for a chat, but that Thursday just wasn't my day-I had to have an emergency session at the dentist and, take my advice, never plan anything after an afternoon in the chair! I staggered to the studios only to all but collapse in PAUL's dressing room - at least I chose the right person: he and his Uncle JOHN fed me with cups of warm sweet tea and "mothered" me back to life! There's a moral in this story-go to the dentist regularly, and, if you must pass out, choose PAUL ANKA's dressing room and the sympathy will revive you!

(I wonder if I'll get a complimentary set of false teeth for plugging the dentists!?!)

Unfortunately, I haven't yet had a chance to catch up with PAUL, but with luck I should succeed before he flies out..If I don't, many, many thanks, PAUL and JOHN, and I'll see you when you're next in England and do a proper interview!

AMERICAN R&B

There has been an abundance of American artists visiting us recently--to follow up their respective chart successes we have seen EDWIN STARR, LEE DORSEY and ROBERT PARKER.

Unhappily, only LEE's personal promotion had any results--"Holy Cow" entered our charts-



Edwin Starr

EX-ANIMAL SCENES

ERIC - at the time of going to press - still hadn't finalized the NEW ANIMALS, but he has definitely got on drums BARRY JENKINS, whom you already know.

CHAS - has gone into management in partnership with his former manager, MIKE JEFFRIES, and their first artist is the 20-year-old singer JIM HENDRIX whom CHAS found in a Greenwich Village club on his last American trip..people are raving about JIM's guitar-playing, so look out for him.

HILTON is also involved in management..

"I found this fantastic group, THE RACE, and I've persuaded them to change from acoustic to amplified sound and now they are very similar to the earthy sounds that we first had" (meaning ANIMALS). He also manages a singer called DYON PARKER, whom he is very enthusiastic about...

But, in addition to this, he is releasing a record himself in a folk vein, but at the time of going to press the A-side hadn't been selected.

DAVE is rather uncommunicative at the moment, but I gather that he is concentrating on composing and that he might get involved with a jazz line-up...but nobody seems to know exactly, and I couldn't find him!!



Robert Parker in London

ROBERT "Barefootin'" PARKER and manager DAVID EZELL took me along with them to a ballroom date in the outskirts of London after an appearance on TOTPs. Unfortunately, the kids weren't really hip enough to ROBERT'S sound-his saving factor was that at least they recognized most of the numbers, the ones that, in my opinion, have become 'standards' of a sort: "Mr. Pitiful", "Midnight Hour", "Uptight", etc..

After the gig-starving-we all jumped into the car and they invited me down to the Scotch for dinner. ROBERT was hoping that PAUL(BEATLE, of course!) would put in an appearance..

"When I went in last night I found a note saying: 'Sorry I couldn't wait, but Ian (ROBERT's English agent) said you would be here by 2 am. I would love to have met you - PAUL McCARTNEY'

I was very brought down to have missed him - and it was only by about 5 minutes!" Unfortunately, PAUL didn't descend into the Scotch that night, but we had a lovely meal..many thanks!

ROBERT asked me to mention WYNDER K. FROGG - the group who backed him on this trip..

"They were very good and deserve a mention." I quite agree, ROBERT, they did a grand job!

MANFRED MANN EMERGES



It is now obvious to all that the rest of the MANFREDS were never really happy with PAUL JONES in the latter days of their joint careers-this is understandable..PAUL was too much of an outstanding personality to be integrated into a group image. He handed in his notice over a year ago now and I can only presume that the MANFREDS wanted to establish themselves more firmly before releasing him. It should be remembered that, without PAUL, the rest would never have made out as well as they have on the pop scene, and also that PAUL has benefitted greatly from the experience on the road with the group, but now their ways have parted.

Today, with the acceptance of MICHAEL d'ABO and KLAUS VOORMAN, the MANFREDS are projecting a very solid, united front, admitting that the vocalist is a focal point, but with things in more proportion than previously!

Now, in my opinion, there is nothing stopping them from emerging as one of this country's top groups-and if their recent L.P. "As Is" is anything to go by, they will be up there very soon indeed.

MANFRED himself now looks a happy 'mann' and he even goes up to people to say "Hello" of his own free will!

MOODY BLUES CHANGES



Justine Hayward

DENNY LAINE quit and he was quickly followed by ROD CLARK, leaving three original MOODIES in their house in Esher sussing out the scene by way of the telephone.

After numerous calls they got things together and have now legged off to the continent where things have been happening for them in a big way.

Their new lead guitarist is JUSTINE HAYWARD from

London and on bass JOHNNY LODGE - he was, in fact, an original founder member of the group, but when they turned fully pro and left Birmingham, he stayed to finish studying Mechanical Engineering at college, and CLINT WARWICK replaced him. Both the "new boys" are tall and blond, so they fit in and contrast well with dark 6-footers MIKE and RAY!

MIKE has switched to Hammond organ as there were often so many hang-ups involved with out-of-tune pianos on gigs before. When he first got the Hammond he drove everyone out of their heads by experimenting for sounds almost non-stop...but the noise was tremendous. On the vocal front there is no lead singer as such..

MIKE, RAY, JOHNNY and JUSTINE will all feature - should be good sounds coming out on the continent!

DENNY, by the way, is to pursue a solo career, so we should be hearing more of him too.

EDWIN INSPIRES MIKE



Mike Smith

I joined MIKE (DC5) SMITH and EDWIN STARR in the RSG! canteen recently - it was bad timing on my part as EDWIN was called to the studio almost immediately - but MIKE stayed long enough to tell me that they (DC5) hope to get things happening again for them in England-but "We'd never desert our American fans - they've been so great to us." Nice words indeed; you may take a bow! He also raved about EDWIN and was longing to get home to work on ideas for songs that had just come to him whilst chatting to EDWIN--"He inspired me!" It was, in fact, lucky that I hadn't joined them earlier, or I might have stemmed the flow of inspiration - I'm looking forward to hearing the results, MIKE..

BEACH BOYS ...WOW!

The BBs flew into London airport to something like BEATLE scenes fan-wise! Their short tour was a complete sell-out within a very short time, and indeed, because of the fantastic demand, the theatres sold ALL seats, not retaining any for press, etc. which they usually do!

I legged down to Tooting, in the outskirts of London, to see their second night's work...they were fantastic! THE BEATLES SHOULD RETIRE NOW WHILST THEY ARE STILL THE NUMBER ONE GROUP!

Because there is no doubt in my mind that the BBs are going to grow from strength to strength!
More about them next month as I am off now to see more of them before they go home.....





LOTHAR is our GUIDING SPIRIT

LOTHAR and the HAND PEOPLE Chapter 1

Lothar And The Hand People were an immediate success at the Night Owl. Audiences packed the club, people from record companies came with their ears and checkbooks open and several Lothar groupies materialized.

Two record company offers were nice. Columbia gave Lothar a studio and one of their top A&R men, Charlie Callello, to cut one song. Capitol went even further. For two weeks Lothar And The Hand People were able to rehearse, write songs and record in Capitol's New York studios. Dick Friedman, a new A&R man, worked with the group. They wrote and recorded 3 songs and Lothar and Capitol both got to learn a lot about each other.

At this writing, they haven't signed a recording contract yet, but it will probably be with Capitol.

Another good break for the boys was appearing with the Byrds for two weeks. The Village Gate, a long-established jazz and folk music club, went rock for the first time with the Byrds. But Lothar And The Hand People often stole the show with their groovy music, flashing lights and their theramin.

With each appearance and rehearsal their stage presence and their music got tighter.

John Emelin explained, "We weren't looking for musicians, we were looking for people who could get along together. Then the music develops easier. Also, people who come on as nice human beings tend to do better with audiences. It's just a nice thing all around. We like each other. And if you like each other,

audiences tend to like what you're doing.

"We weren't looking for the kind of guy who's in the band because he happens to be beautiful looking and he wants a lot of chicks to see him. Or he's a fantastic guitarist and he's only interested in making a name for himself," he continued.

"We would consider it really nice if people just considered us Lothar and the Hand People, instead of something like Mick Jagger and the Rolling Stones... which is fine for them. But we're doing a different thing."

"Lothar means a lot to us. The name has taken on a lot of meaning. Like, there is no one person whose name is Lothar or who acts as Lothar."

"Lothar is what we become when we play music. When 5 people play music together, if it comes off right, it becomes one thing. We're no longer Rusty, John, Paul, Kim and John, we all become Lothar."

"Also, we like to think that Lothar is our guiding spirit."

Lothar is also a theramin, the little device that makes big noises. (Theramin is the name of the man who invented it.)

John is one of those people who's always picked up trivial things. "When I used to see horror movies the music would go Woooooooooh ooooooh when the monster came in. I wondered what made that noise and I found out it was a theramin, the most basic electronic instrument."

Also, John once saw a man playing

one when it was a fad. "Popular Mechanics magazine would show you how to build them" he recalls. "And guys would come on Ted Mack's Amateur Hour and play them, in between the Austrian dancers and the spoon player."

"There's a registered theramin player in my musician's union local in Chicago", said Kim.

The Hand People got a theramin in January 1966 because they thought it would be nice to have. It sat unused for a while because they didn't know what to do with it. Finally they found a way to integrate it with their music.

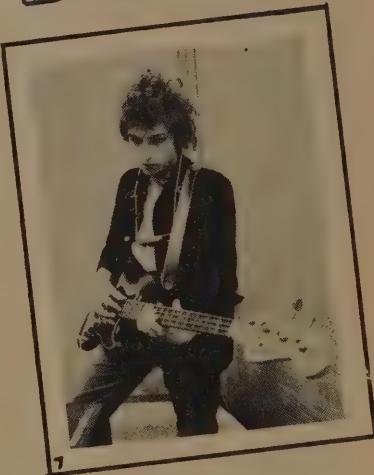
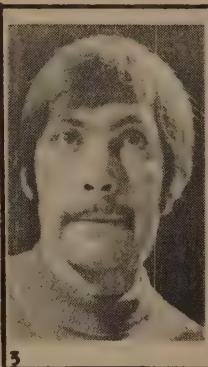
Most club owners prefer bands that play music for dancers. Most dancers like to dance to old familiar rhythmic favorites like "Midnight Hour", "(I Can't Get No) Satisfaction", and that great classic, "Louie Louie".

A club owner in Denver liked "Louie Louie" and he wanted Lothar & The Hand People to play it all the time. They hated the song, but they did it... more or less. They'd play about a minute of the opening, then launch into a frantic, loud, frenzied, free-form improvisation and ten minutes later they'd play a few bars of the closing melody. Lothar the theramin became part of the improvisation. □



That's Lothar's story. We'll tell you a little something about the others in the group in the next issue.

My, How

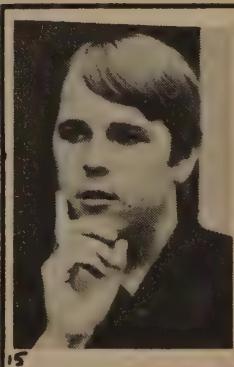


1. THE ROLLING STONES in the beginning.
2. BRIAN as he looks nowadays.
3. CHARLIE and his new mustache.
4. MICK many non-haircuts later.
5. KEITH & BILL standing in the shadows.

6. BOB DYLAN - Folksinger
7. BOB DYLAN - Folk Rocker
8. THE LOVIN' SPOONFUL 1965
9. THE LOVIN' SPOONFUL 1967



They've Changed!



10. Child star BRENDA LEE
11. A grown-up BRENDA LEE
12. Little bitty BEACH BOYS
13. MIKE & BRIAN and hair galore.

14. DENNIS without surfboard.
15. CARL making good vibrations.
16. THE SUPREMES just out of high school.
17. THE SUPREMES 10 million records later.





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ERIC BURDON IS FREAKING OUT

By Keith Altham



Above, Eric poses with past, present, ex, and once in a while members of the now defunct, new Animals. Left, we ran this photo of B.B. King, Big Maybelle, Eric and Rufus Thomas for fun.

Speaking recently to Eric Burdon, that well-known "Freak-about-town" (since "Freak-out" music is having a considerable influence on our Animal), he revealed to me that only three of his present new Animals are likely to remain in the group, which he intends to form after the present tour with Georgie Fame.

Due to a severe sore throat, which kept him out of the concert at Southampton, Eric sounded like Louis Armstrong talking into a jam jar.

"The three British 'freaks' going with me to America in the New Year will be John Weider, Danny McCullough and Barry Jenkins," rasped Eric.

"23-year-old Danny is a kind of Irish navvy I found digging a hole in the road outside the Scotch of St. James. He was formerly with 'McAlpine's' group. He's sufficiently off his head to fit in with the crowd and does a great impression of Ken Dodd. He's written a song for 'Doddy', entitled 'Hello, Choochie Face'.

"John Weider is an 18-year-old Cockney character, and he and Danny are working on some new compositions for the group - bluesy based. Weird guy - he dances about, all by himself. He goes to the clubs, looks around to see if anyone is watching, then 'freaks out' on the floor.

"Barry Jenkins, otherwise known as Polly Perkins, is still with me because he cares about his music in the same way I do.

"My ex-lead guitarist, Hilton Valentine, is now one of the world's great religious leaders - he only steps down to communicate with us mortals occasionally. At present he's helping with my management and doing a grand job.

"Before returning to Britain I recorded some material with Frank Zappa, the leader of the Mothers of Invention, who is regarded as the leading light on the 'freak-out' scene in America. I cut one number called 'Another Side Of Life', which looks like it might escape in the U.S. shortly.

"What does the term 'freak-out' mean? It means a loosening of your inhibitions - music which sounds as if you don't give a damn what anyone says about you or does to you. The Americans think they've discovered a new attitude, but we've had 'alcoholic-freaks' in this country for years!

"I don't think it will catch on as a musical form here in Britain because the humor and language used in the lyrics of 'freak-out' music are a very in-thing closely tied to the U.S. scene. It's like taking a 'Goon Show LP to the States and expecting them to understand it. This was why I decided not to release 'Mama Told Me Not To Come' as my first single.

"Zappa is a very interesting character - about 28 years old. He makes these weird movies and puts the soundtracks

on them himself. He showed me one of a guy picking spots on his leg, and another with a sequence taken by an infra-red camera of a guy necking with this typical Hollywood blonde, all 'lip-sticky' and 'high-heely'. It's not meant to be entertaining so much as effective - and that it is!

On his opening night at the Finsbury Park Astoria, Eric was given a rough time by some hecklers in the audience who objected to his appearance without the old team. How had the other venues been?

"Same treatment," reported Eric, with typical honesty. "People don't like changes, and at present I'm supposed to be the villain who broke up the Animals. I didn't break up anything. WE broke up."

"Also, I think there's some resentment that I've been spending so much time in America. The man who deserted Britain, that's me! Boo boo!"

"I go on stage to chants of 'We want Geno!' which doesn't help too much. But that guy's got a great act."

"As soon as this tour is finished I'm going to get an act together which will set the stage on fire. At present we're still working up the musical side."

As a final message for all the fans Eric announced: "Freaks of the World, unite! Zoot Money is trying to take over and God help America when Jenkins, McCullough and Weider hit them next year!" □

•PAPA WAS TOO

(As recorded by Joe Tex/Dial)

JOE TEX

Tramp, all right baby
You can call me that papa was
Just 'cause I never dug working
From mornin' till night
And the money didn't seem to ever come
out right
Papa was a tramp, low-down poor
But he was a lover too
So why can't I do like papa do.

Low-down and nasty
You can call me that too papa was
Just 'cause I don't take nobody's mess
and get mad in a minute and jump in
your chest

Poor, well you can call me that too
papa was
Just 'cause I've got holes in both my shoes
And I cover them holes with the daily
news.

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•GOING NOWHERE

(As recorded by Los Bravos/Press)

ESTELLE LEVITT

RUTH SECTOR

If I never do another thing today
Gonna teach myself to laugh
If I never do another thing today
Gonna try to learn to cry
I've got to live my life my way
Fear every feeling today
Got no time to waste
I'll proceed with haste
Watching everybody going nowhere.

This world will not be happy
Until they see everybody going nowhere
Got so much to do I can't wait for you
This world is through, it's going nowhere.

All the little people with their little minds
Gonna say that I'm crazy
All the little people with their little minds
Gonna say this boy is mad
Why should I plan for the future
Does the future make plans for me?
(Repeat chorus).

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•DANCING IN THE STREET

(As recorded by The Mama's & Papa's/
Dunhill)

STEVENSON

GAYE

All in all around the world
Are you ready for a brand new beat
Summer's here and the time is right
For dancing in the street
Chicago, down to New Orleans
(Dancing in the street)
In New York City
(Dancing in the street)
All we need is music, sweet music
There'll be music everywhere
They'll be swinging and swaying and
records playing
Dancing in the street.

Oh it doesn't matter what you wear
Just as long as you are there
So come on everynight, grab your girl,
everywhere around the world
There'll be dancing in the street
They're dancing in the street
This is an invitation
Across the nation
A chance for folks to meet
There'll be laughin', singin' and music
swingin'
Dancing in the street.

Philadelphia, Pa.
Kokomo and D.C. now
Don't forget the motor city
All we need is music, sweet music
There'll be music everywhere
They'll be swingin', swaying and
records playing
Dancing in the street.

Oh it doesn't matter what you wear
Just as long as you are there
So come on everynight, grab your girl,
everywhere around the world
They're dancing, they're dancing in the
street
Way down in L.A., everyday
They're dancing in the street
Let's form a big boss line
Yeah, that's fine
We're dancing in the street
There's nothing else to do
Me and you, we're dancing in the street.
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•MUSTANG SALLY

(As recorded by Wilson Pickett/
Atlantic)

RICE

Mustang Sally guess you better slow
your Mustang down
What I say now
Mustang Sally, now, baby
Oh-oh guess you better slow your Mustang
down, oh yeah.

You been runnin' all over town now
Oh, guess I have to put your flat feet
on the ground
What I said now
Listen all you want to do is ride around,
Sally
All you want to do is ride around, Sally
All you want to do is ride around, Sally.

One of these early mornings
Gonna be wiping your window off
I bought you a brand-new Mustang
A 1965
Now your going around signifying a
woman
You don't want to let me ride.

Mustang Sally, now, baby
Guess you better slow that Mustang down
You been runnin' all over town
I got to put your flat feet on the ground
What I say now
Listen one more time, y'all
All you want to do is ride around,
Sally
All you want to do is ride around, Sally.
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•HAVE YOU EVER LOVED SOMEBODY

(As recorded by The Searchers/
Kapp)

ALAN CLARKE

TONY HICKS

GRAHAM NASH

You say that you want me
And now that you've got me, you're gone
So think what you're doing or else you'll
forget what you've done
Don't come back tomorrow and say
What we did wasn't right
You'll cry on your pillow and find it
hard to sleep at night.

Remember what happened the last time
that you said goodbye
Remember the saying that once bitten
I'll be twice shy
It's no use me crying
There's no denying, it's right
The thinking has ruined the feeling and
we had to fight.

Have you ever loved somebody
Don't you know just what it's like
Hurting someone that you're close to
Have you ever loved all night, all night.

If you hear people talking now
Will you laugh or cry?
If you cry, I'll sympathize with you
If you laugh, I'll die
If you laugh, I'll die.

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•FULL MEASURE

(As recorded by The Lovin' Spoonful/
Kama Sutra)

JOHN SEBASTIAN

STEVE BOONE

The full measure of your giving
You don't yet understand
A cup full of living
That you hold in your hand
The full weight of your loving
Makes me lighter than air
The tax on receiving
Now I know that it never was there.

It started off just sticking around
Getting that wonderful feeling from you
Now there's finally someone telling me
I can really give too.

I know you know the feeling
That getting something for nothing is
wrong
Getting love is so easy
Giving love takes so long.

It started off just sticking around
Getting that wonderful feeling from you
Now there's finally someone telling me
I can really give too.

I've heard them saying at Christmas
Now I can say it to you
The feeling of giving
It's as good as I'm getting from you
It's as good as I'm getting from you
It's as good as I'm getting from you
It's as good as I'm getting from you.

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•WHISPERS (Gettin' Louder)

(As recorded by Jackie Wilson/
Brunswick)

BARBARA ACKLIN
DAVID SCOTT

Whispers gettin' louder calling your name
Whispers gettin' louder calling your name
In my lonely, lonely room there's nothing left but the past
I think of how our love used to be and why it didn't last
I think of how sweet all the love as
All the good times we had
I want to come home 'cause I feel so all alone
And I feel oh so sad.

The whispers gettin' louder calling out your name (Peaches)
The whispers gettin' louder calling out your name (Peaches)
Don't you hear it, Peaches
Don't you hear it, little baby
Everytime I think about you I can hear you calling my name
And everytime I'm all alone, those whispers they come back again.

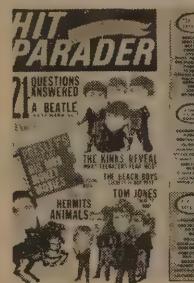
Don't you hear it, Peaches
Don't you hear it, little baby.

The whispers gettin' louder calling your name
The whispers gettin' louder calling your name
The whispers gettin' louder hear me, baby, calling to you Peaches
The whispers gettin' louder.

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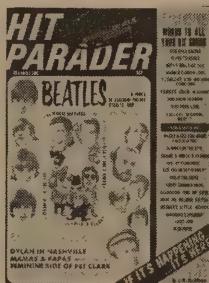


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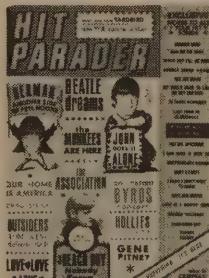


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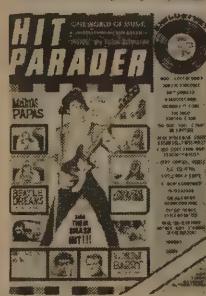


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LOU DONALDSON—Rough House Blues; LP 768, LPS 768

AHMAD JAMAL—Heat Wave; LP 777, LPS 777

VARIOUS ARTISTS—Go Power!; LP 773, LPS 773

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GORDY

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SIDNEY BECHET—The Blue Bechet; LPV 535

DENNY BELINE & THE RICH KIDS; LPM 3655, LSP 3644

EDDIE LOCKJAW DAVIS—Lock, the Fox; LPM 3652, LSP 3652

ROD MCKUEN—Other Kinds of Songs; LPM 3635, LSP 3635

PALM BEACH BAND BOYS—Winchester Cathedral; LPM 3734, LSP 3734

ELVIS PRESLEY—Spinout; LPM 3702, LSP 3702

HARRY BELAFONTE—Calypso in Brass; LPM 3658, LSP 3658

VIC DAMONE—Stay With Me; LPM 3671, LSP 3671

The Popular DUKE ELLINGTON; LPM 3576, LSP 3576

EDDIE FISHER—Games That Lovers Play; LPM 3726, LSP 3726

DON GIBSON—Great Country Songs; LPM 3680, LSP 3680

LORNE GREENE—Portrait of the West; LPM 3678, LSP 3678

AL HIRT—The Horn Meets "The Hornet"; LPM 3716, LSP 3716

HOMER & JETHRO—Wanted for Murder; LPM 3673, LSP 3673

PAUL HORN QUINTET—Monday, Monday; LPM 3613, LSP 3613

NORMA JEAN Sings a Tribute to Kitty Wells; LPM 3664, LSP 3664

HENRY MANCINI—Music of Hawaii; LPM 3713, LSP 3713

GLENN MILLER—Blue Moonlight; LPM 3657, LSP 3657

WILLIE NELSON—Live Country Music Concert; LPM 3659, LSP 3659

THE NEW SOCIETY—The Barock Sound; LPM 3676, LSP 3676

MATA OLSSON/LAPPLAND—Swedish Brass; LPM 3684, LSP 3684

JIM REEVES—Yours Sincerely; LPM 3709, LSP 3709

THE SIDEKICKS Featuring "Fifi the Flea"; LPM 3712, LSP 3712

SONGTRACK—Run for Your Wife; LOC 1129, LSC 1129

TV SOUNDTRACK—Alice Through the Looking Glass; LOC 1130, LSC 1130

VARIOUS ARTISTS—Women of the Blues; LPV 534

ANN-MARGRET—Songs From "The Swinger" and other Swingin' Songs; LPM 3710, LSP 3710

EDDY ARNOLD—Somebody Like Me; LPM 3715, LSP 3715

THE BROWNS—Our Kind of Country; LPM 3668, LSP 3668

BUTTONS & THE RED COATS—Fiddler on the Roof Goes Pop; LPM 3731, LSP 3731

Other Tall Tales; LPM 3699, LSP 3699

SKEETER DAVIS—My Heart's in the Country; LPM 3667, LSP 3667

FRANK EDWARDS Presents "Flying Saucers—Serious Business"; LPM 3749

THE FRIVOLOUS FIVE—Sour Cream & Other Delights; LPM 3663, LSP 3663

WAYLON JENNINGS—Nashville Rebel; LPM 3736, LSP 3736

JOHN D. LOUDERMILK Sings a Bizarre Collection of the Most Unusual Songs; LPM 3497, LSP 3497

The Best of MANCINI Vol. 2; LPM 3557, LSP 3557

The Best of LOU MONTE; LPM 3672, LSP 3672

ORIGINAL SOUNDTRACK—The Professionals; COMO 5001, COSO 5001

The Flamenco Guitar of JUAN SERRANO; LPM 3644, LSP 3644

THE RAY CHARLES SINGERS—Love is a Many-Splendored Thing; VL 3784, VL 73784

THE WAILERS—Outburst!; UAL 3557, UAS 6557

WILLIE BOBO—Feelin' So Good; V 8669, V6-8660

ELLA FITZGERALD—Whisper Not; V 4071, V6-4071

STAN GETZ/LAURINDO ALMEIDA; V 8665, V6-8665

JOHNNY HODGES/WILD BILL DAVIS—Blue Pyramid; V 8635, V6-8635

JACKIE & ROY—Changes; V 8668, V6-8668

JIMMY SMITH—Peter & the Wolf; V 8652, V6-8652

SONGTRACK—Mister Buddwing; V 8638, V6-8638

JIMMY WITHERSPOON—A Blue Point-of-View; V 5007, V6-5007

VOCALION

THE RAY CHARLES SINGERS—Love is a Many-Splendored Thing; VL 3784, VL 73784

WORLD PACIFIC

BUD SHANK—Brazil! Brazil! Brazil!; WP 1855, WPS 1855

RAVI SHANKAR—Three Ragas; WP 1438, WPS 21438

REPRISE

SAMMY DAVIS JR.—Laurindo Almeida; R 6236, RS 6236

DON HO—Tiny Bubbles; R 6232, RS 6232

THE DEAN MARTIN TV SHOW; R 6233, RS 6233

SMASH

THUMBS CARLILE—All Thumbs; MGS 27085, SRS 67085

STAX

BOOKER T & THE MG'S—And Now!; 711, S 711

TAMLA

SMOKEY ROBINSON & THE MIRACLES—Away We A' Go Go; 271

20th CENTURY-FOX

ART LINKLETTER Narrates the Bible; 3187

TOWER

THE STANDELLS—Why Pick on Me/Sometimes Good Guys Don't Wear White; T 5044, ST 5044

WALTER WANDERLEY—From Rio With Love; T 5047, ST 5047

UNITED ARTISTS

MANFRED MANN—Greatest Hits; UAL 3551, UAS 6551

CAIOLA COMBO—All Strung Out; UAL 3553, UAS 6553

JAY AND THE AMERICANS Greatest Hits Vol. 2; UAL 3555, UAS 6555

GEORGE MARTIN Instrumentally Salutes 'The Beatles Girls'; UAL 3559, UAS 6539

THE WAILERS—Outburst!; UAL 3557, UAS 6557

VANGUARD

JIM KWESKIN & THE JUG BAND—See Reverse Side for Title; VRS 9234, VSD 79234

MISSISSIPPI JOHN HUNT—Today!; VRS 9220, VSD 79220

SKIP JAMES—Today!; RS 9219, VSD 79219

VEEP

ANTHONY & THE IMPERIALS—Payin' Our Dues; VP 13513, VPS 16513

VERVE

WILLIE BOBO—Feelin' So Good; V 8669, V6-8660

ELLA FITZGERALD—Whisper Not; V 4071, V6-4071

STAN GETZ/LAURINDO ALMEIDA; V 8665, V6-8665

JOHNNY HODGES/WILD BILL DAVIS—Blue Pyramid; V 8635, V6-8635

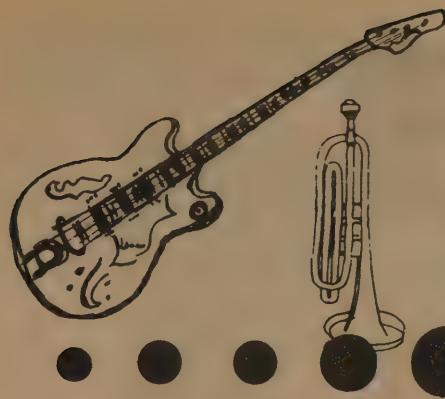
JACKIE & ROY—Changes; V 8668, V6-8668

JIMMY SMITH—Peter & the Wolf; V 8652, V6-8652

SONGTRACK—Mister Buddwing; V 8638, V6-8638

JIMMY WITHERSPOON—A Blue Point-of-View; V 5007, V6-5007

MUSIC SPOTLIGHT



BOB LIND



TONY HICKS



THE YOUNGBLOODS



DIZZY GILLESPIE



DAVE CLARK



Variety magazine panned a club appearance by Bob Lind, but said he performed his hit song "Elicit Butterfly" quite well. / "Grizzly Bear" by The Youngbloods on RCA Victor is a gas. Lead guitarist Jerry Corbitt is a thorough pro and very witty. Buy it and make it a hit. They deserve it. / most humorous record in a long time is Dizzy Gillespie's version of "Winchester Cathedral" on a Limelight single. / The Beach Boys have completely destroyed England with their recent tour there. / The Mama's And Papa's and the Beach Boys are currently working very hard on their next albums. Brian Wilson is trying to out-do "Pet Sounds". / the first Beatles' hits album "Oldies But Goldies" was released in England. It seems unlikely the next Beatle movie will begin production in January. However, they are working on songs for the movie and movie album. / Donovan designed his own stage set for a British t. v. appearance. / The Rolling Stones appeared on a British t. v. benefit show for the Aberfan disaster. / Indian sitarist, Ravi Shankar recorded the sound track for a British t. v. production of "Alice In Wonderland". / It looks like the Dave Clark 5 have had it. / the Beatles are not breaking up. However, they may never play in person again. After all, that's what Elvis is doing. / Hollies lead guitarist Tony Hicks recently bought a racehorse for \$3,000. / Elvis Presley has recorded Bob Dylan's "Tomorrow Is A Long Time" on a 5 minute long L.P. track. / the Singing Postman has a new album out. / We didn't hear anything this month worthy of the Yech award. Congratulations to all concerned. / Best records this month are "Mellow Yellow" and "A Hazy Shade Of Winter". / Were the Animals wise in releasing "Help Me Girl" so soon after The Outsiders did it? / Don't miss a new group called The Door. Their first single will be "Break On Through To The Outside" on Elektra. / We hope The Paul Butterfield Blues Band has a big hit with their first Elektra single "Come On In". / The Blues Project's new album "Projections" is out on Verve-Folkways. / The Spencer David Group will now be released on United Artists. □



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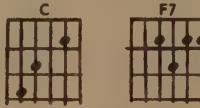
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Blues

C

1. Now since my ba - by left me, I've found a
2. And tho' it's al - ways crowd ed you can

new still place to dwell down at the end of ed Lone lov - ly Street at

still find some room for bro - ken heart - - - of ed Lone lov - ly Street to

3. 3. 3.

HEART_ BREAK_ HO - TEL_ I'm so lone - ly, I'm so
cry there in_ the gloom, and I'm be so lone - ly, I'm Oh, so

F7

lonely, I'm so lone - ly, that I could die!
lonely, I'm so lone - ly, they could die!

C F7 C

3. The Bellhop's tears keep flowing, the Desk Clerk's dressed in black,
They've been so long on Lonely Street they never will go back;
And they're so lonely, oh, they're so lonely, they're so lonely they pray to die.
4. So, if your baby leaves and you have a tale to tell,
Just take a walk down Lonely Street to HEARTBREAK HOTEL
Where you'll be lonely and I'll be lonely, we'll be so lonely that we could die.

•GOOD THING

(As recorded by Paul Revere & The Raiders/Columbia)
TERRY MELCHER
MARK LINDSAY
Seems this world has got you down
Feeling bad you're vibrations 'round
Well, open your eyes, girl, look at me
And I'll show you how it ought to be
We're gonna have a good thing
Such a good thing, baby.

And when your world don't seem just right
And life's getting you up tight
You can change that wrong to right - cuz
I was there myself last night
I really had a good thing
Such a good thing, baby.

No one around to bring you down
Well, it's a groovy world, girl
Let me bring you to a
Good, good, good, good thing.

Got to hear me
You can't please 'em all should you try
They don't care if you live or die - cuz
They're losers, what a shame
I'm gonna show you a brand new game,
girl

We're going to have a good thing
Such a good thing, baby.

I won't tell you no, no, no lies
When I'm through you'll realize
For the first time it seems right
I'm goin' to stay right here tonight
We're gonna have a good thing
Such a good thing, baby.

No one around to bring you down
Well, it's a groovy world, girl
Let me bring you to a
Good, good, good, good thing.
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•GRIZZLY BEAR

(As recorded by the Youngbloods/
RCA Victor)

JERRY CORBITT
Whoо when I woke up this morning
She was gone
Solid gone
When I woke up this morning
She was gone
Solid gone.

I used to love to watch her dance that
grizzly bear
I guess she's gone to 'Frisco, whoo-oo
to dance it there
'Cuz when I woke up this morning, yeah
She was gone
Solid gone.

I used to love to watch her dance that
grizzly bear
I guess she's gone to 'Frisco, whoo-oo
to dance it there
'Cuz when I woke up this morning, yeah
She was gone
Solid gone.

She did not even tell me the reason why
She was gone, bo dody o
She did not give me a reason
She did not even tell me
She did not even tell me why she was
gone.

I used to love to watch her dance that
grizzly bear
I guess she's gone to 'Frisco, whoo-oo
to dance it there
'Cuz when I woke up this morning, yeah
She was gone
Solid gone.

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•I NEED SOMEBODY

(As recorded by 7 & The Mysterians/
Cameo Parkway)

THE MYSTERIANS

I need somebody to help me out
I need somebody to work it out
Come on and help me
Come on and help me
I need somebody to work it out
Yeah, yeah, yeah all right.
I have a love oh so strong
I have a love that can't go wrong
I need somebody to help me out
I need somebody just like you.

I need somebody to help me out
I need somebody to work it out, baby
Come on and help me
Come on and help me
I need somebody to help me out
Yeah, yeah, yeah, all right.

I have a love that knows what's up
I have a love that can make love
I need somebody to help me out
I need somebody that we can trust
I need somebody yeah, right now
By my side, every night, all day
I need somebody
I'm on my knees
I need somebody.

Copyright 1963 by Cameo Parkway
Pub., Co.

•I'VE PASSED THIS WAY BEFORE

(As recorded by Jimmy Ruffin/Soul)

JAMES DEAN
WILLIAM WEATHERSPOON
Life lands a crushing blow
And once again a heart is broken
And as history repeats itself
These few words are sadly spoken.

I've passed this way before
I felt this pain before
A hurt that took so long to end
Has found my poor heart again.

As I watched love walking away
It brings back old memories
A familiar pain still feels the same
Once again heartache has found me.

A dark cloud covered my heart
When she told me good-bye
Now there's nothing left but emptiness
And the tears that filled my crying eyes.

It's so hard to face reality
Knowing loneliness is my destiny
Because I've passed this way before
I felt this pain before
A hurt that took so long to end
Has found my poor heart again.

No matter how strong a man is
Without love he breaks in the dark
If love deserts him
It will surely hurt him
'Cuz his weakness is his heart.

A lonely journey now stands before me
Endless pain has started
But this time I know the way
Walking along broken hearted.

It's so hard to face reality
Knowing loneliness is my destiny
Because I've passed this way before
I felt this pain before
A hurt that took so long to end
Has found my poor heart again.

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MONEY BACK IF NOT SATISFIED

Meet the

"We were waiting for a club to open," said Judy, the petite blonde vocalist of the Chicago Loop. "But the opening was delayed so we just sat around in a basement rehearsing and getting discouraged. We decided to come to New York for a weekend."

They brought a demonstration tape with them -- six songs they'd recorded in someone's living room. They also had pictures of themselves and they wrote their own biography.

"We walked around for days, carrying a heavy tape recorder because we weren't sure everyone had a recorder in their office," said Bob. "We played the tape for anyone in the record business who would listen. Bob Crewe's office was one of the places we went."

The next thing that happened was a happy, free swinging groove....an instant 3 dimensional party in plastic.... an old Coasters' song done in 1966 style. It was ("When She Wants Good Lovin') She Comes To Me" by the Chicago Loop, one of the most fun records of the year.

The Chicago Loop are fun too. As they sat quietly in our office one afternoon we found it difficult to believe that these six nice people were the same ones who did all that shouting and laughing and stomping on the record. But they did. Except John Savanno, their lead guitarist. He just joined the group.

In-person, John shouts, laughs and jumps up and down as well as making groovy guitar sounds. But when the Chicago Loop recorded "She Comes To Me", they didn't have a lead guitarist. A friend of theirs, the incredible Mike Bloomfield, the king of the white Chicago blues guitarists, sat in and really wailed.

Getting the lyrics was a problem. The group remembered the song when it was done by the Coasters in 1958, but when the Loop went to Atlantic Records to get a copy of the original version, Atlantic didn't have one. So they wrote the words as best they could remember them.

The recording session was wild. Producer Al Kasha wanted a 3 dimensional sound. The party idea was planned, but at times it sounded like a real brawl going on in the background. Everybody screamed and yelled and Bob Crewe, who owns Dyno-Voice Records, broke 10 dozen glasses on the floor before the record was finally completed.



Above L to R., Carmen Riale, Judy Novy, Jack Siomos. Below Barry Goldberg, John Savanno, Bob Slawson.



Although it may not be apparent from their first record, two of the Chicago Loop were in folk music a short time ago and the others are well versed in rhythm and blues or rock and roll.

Judy Novy, vocalist and "utility" percussionist, and Bob Slawson, who sings and plays rhythm guitar and harmonica, were once folk singers. Organist/pianist Barry Goldberg, drummer Jack Siomos and bass guitarist Carmen Riale are veterans of Chicago's thriving R&B scene. Lead guitarist John Savanno has been in dozens of rock bands in New York.

Everyone was out of work when they decided to join forces in Chicago. For a while they called themselves Time and they came to New York and played at the Night Owl. But nothing happened for them, so they returned to Chicago. Their next trip to New York was more successful. That was when they met Bob Crewe.

Now let's meet the members of the Chicago Loop one-by-one.

JUDY

Judy Novy was born in Chicago on January 18, 1946. When she was very young her father played "old songs nobody's ever heard of" on the concertina while she and her older brother Len sang along. They continued singing

CHICAGO LOOP



in high school and at local charity shows and places.

As Len & Judy, they recorded an album, "Love Is Bittersweet", and sang folk music. Last April Len joined the U.S. Army. Judy went to Michigan State College but didn't like it because "there was no place to sing except for jug bands."

Judy met Bob Slawson, who wasn't very happy about singing folk music, in a Chicago club. "What would you like to do?" she asked. "I want to form a rock group," Bob told her. "I'm thinking about doing the same thing," Judy replied. So they did. Together.

One thing we must add: Judy is very pretty and very charming.

BOB

Bob Slawson, born in Cincinnati, Ohio on November 14, 1945, grew up listening to a Nashville, Tennessee rhythm and blues radio station, WLAC. "I bought all the Little Richard records by mail from Randy's Record Shop" he recalls.

Bob got into folk music and had his own group, the New Almanac Singers. He went to college in Indiana and he appeared as a solo artist at the 1964 Newport Folk Festival.

Right after that he went on 3 months and 27 days active duty with the Army Reserve. When he came out, Bob met Malcomb Hale, formerly with the New Wine Singers, and together they played folk music in Canada, California, the South and at Mother Blues in Chicago.

"We were offered a State Department tour of the Far East, including Viet Nam," Bob told us, "It would have been a groovy personal experience but I couldn't see it furthering my career very

much. And anyway, I wanted to get into rock."

Then he met Judy.

CARMEN

Carmen Riale was born on July 22, 1945 in Greenwich, Connecticut. He started playing the bass when he was 13. He joined Robby & The Troubadors and played many clubs across the country, including the Thunderbird in Las Vegas.

"We were doing rhythm and blues before most white groups picked it up," said Carmen. "Maybe that's why we didn't get a break. We were too early."

Robby & The Troubadors split up. Carmen stayed in Chicago where he met Mike Bloomfield and Barry Goldberg and lots of other people who liked to play rhythm and blues. He met Judy and Bob and things started happening.

BARRY

Barry Goldberg, born in Chicago 23 years ago, remembers, "when I was ten years old I found a funny station on the radio. It didn't come in very good, but it played different music. One of the programs was called Jam with Sam. I found out it was blues, rhythm and blues and gospel. That was what I really dug."

Jerry Lee Lewis and Little Richard were big influences on young Barry when he formed his own band in high school. His first professional job was with Robby & The Troubadors. For 3 years, they toured the United States. When the group broke up, Barry returned to Chicago.

He played piano and organ with Mike Bloomfield, Otis Rush, Junior Wells, the

Miller-Goldberg Blues Band, and the Barry Goldberg Blues Band. A very nice interview with the Miller-Goldberg Blues Band is on page 50 of the May '66 Hit Parader.

Barry was supposed to tour in Bob Dylan's band shortly before Dylan had his motorcycle accident. Instead, Barry hung around New York, playing on recording sessions. He can be heard on Mitch Ryder's record "Devil With The Blue Dress On/Good Golly Miss Molly".

JACK

Jack Siomos, a Chicagoan since July 30, 1947, when he was born, always wanted to play the drums. He got a set when he was in the 8th grade and began banging and crashing away. He dug the James Brown Band, drummers and "all soulful music."

"I lived in a colored neighborhood so I heard their music all day long and got to know how the people lived," says Jack. "I worked in a band which, except for the saxophone player and myself, was all-colored."

Jack likes to listen to Chuck Jackson, Freddy King, The Temptations, Smokey & The Miracles, Dionne Warwick, Little Anthony & The Imperials and Wilson Pickett. He also considers Mitch Ryder and the Righteous Brothers the most soulful white singers.

He was the most logical choice for drummer of the Chicago Loop.

JOHN

John Savanno, a native of the Bronx, New York, born June 6, 1945, began playing the guitar when he was 14 years old. When he was 16, he started playing professionally on weekends. Ever since, he's been in many different bands, including a few where he was the leader.

"I kept getting more and more involved in music" John told us. "When I was 17, I was in a group that made a record, but it never did anything. I've always wanted to be in a group that had a successful record."

Alan Stroh, manager of the Chicago Loop, was looking for a lead guitarist. The manager of John's group called Stroh and John met the Loop.

"I dug their sound very much," said John, "and I felt 'Here's my chance'."

The rest is history. □

PART
II

Chad Stuart-

Here we are back with that famous pioneer, Chad Stuart, on a coast-to-coast telephone conversation. If you want to make Chad happy (and Jeremy too), just buy their new Columbia album "Distant Shores". Chad will never be able to get his own island and boat for early retirement, and he may never be able to pay back Derek Taylor for this phone call, if you don't buy that album. Let's carry on and trust that everything will work out fine.

JD: Do you find that Los Angeles is crazier than New York?

Chad: Well, no. Well, you ought to talk to Jill about this because she loves New York and I don't think I would, for the fact I cannot live in a large concrete...I just call it Dante's Inferno. But I don't want to be rude to New Yorkers. I cannot do it, it's too removed from the natural order of things. I get claustrophobic and miserable. I feel like a shut-in animal, but there are people I like there, so it's a big problem. I don't really know what to do about it. Unless I want to sneak in, in a helicopter. And I don't like the roar of the air conditioners - oh, there's a million reasons. Anyway, I think they're pretty insane in New York. They probably have a different brand of insanity. There's one good thing about California - it's so stretched out. They have got a basic respect for man's urge to create his own world. In other words, out

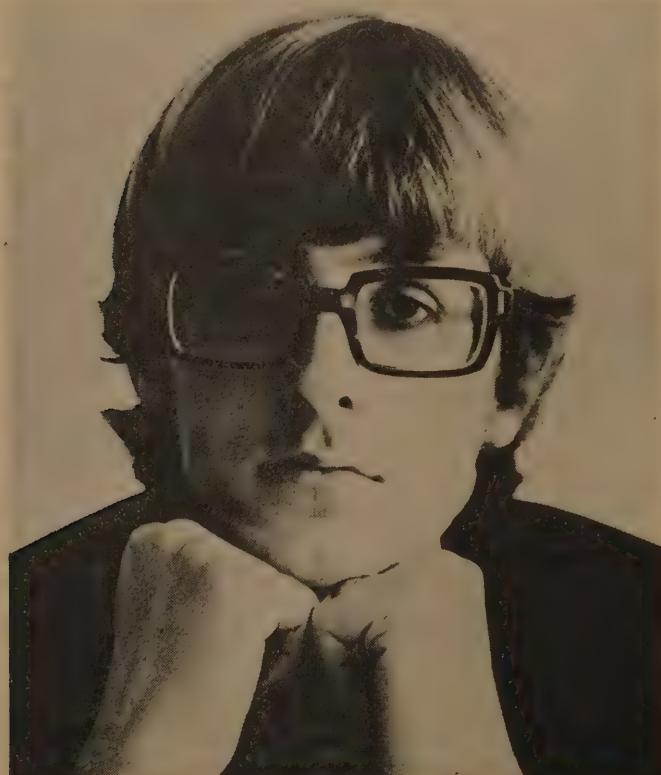
here, when we first arrived, we said there's no social life, everyone's toned down and boring. And gradually we realized, especially when you get a house, that it's a sort of Davy Crockett pioneer thing. You come tramping out in your covered wagon. You find your plot of land and you build your own little Utopia. Then you put up a big electric gate. And then you create your own little world. You invite people into it. It's a simple process in life. It's different, you don't depend so much on other people. There is a rather feeble-minded jet set in Hollywood, obviously, who do the worst. It's extraordinary. I think it has something to do with the very hot climate. There seems to be a lot of land around and you just spread out and out and out.

People are very weird, they definitely are. There was a poisonous article about us in the paper once that said something about the fact that they didn't see why we should enjoy the fruits that America has to offer be-

cause all the American youth was serving in Viet Nam and fighting and dying for their Motherland. And oh, God! You know, being English, we should go to England.

JD: You mean all British singers?

Chad: Well, yes. "What are we doing here?" sort of thing. Wow Wee! Anyway, it sowed the seed, because we were out at a radio station one day in Los Angeles, and unfortunately a sort of juvenile John Birch society group was visiting this radio station. They scratched in the dust on Jeremy's car things like "leaching off America", "Limey, go home". Oh, God. I always thought that the world was circular and that you could wander around it. Obviously, you have to put up with a certain amount of red tape, which is a drag. But once we put up with that, we're free to wander. Basically, we're very nomadic. We don't intend to be stuck in one place too long. We have two homes now, and I'd like to add



Left, that's old Chad himself worrying about bringing children into the world. Above, Chad and Jeremy learn the words to their new song. Right, Jill tries to figure out why she likes New York.

talks about TODAY and TOMORROW

An Interview By Jim Deleant

to them. One in London, one in Los Angeles, but I'm not sure where the third will be.

JD: Why don't you get a place in New England?

Chad: I'd probably like it. The only thing I have against Los Angeles is the intensely hot climate. England is rather nice in July and August.

JD: Would you say the music scene is happening on the West Coast now?

Chad: Yes, I'd say so. I probably think so because I'm here. There have been a lot of so-called West Coast sounds and I like the studios here. We have been spending much more time in the studio lately. We've been expanding our music company and sowing the seeds for an independent record company. But only because it's fun, not because I definitely want to become a big business man. Life out here seems to have a much more even pace. I got mononucleosis once in my life as a direct result of making the mistake of recording an album in New York. The pace just wiped me out. It was awful - three numbers every session, and like "we haven't got time", "we've got to stay up all night to finish this." Oh, God. But now, it's so casual, it's great. It costs more but that's the philosophy in Los Angeles. We brought some of our songs to New York to have recorded and it took three hours. Out here it would take three days. The enemy in New York is a great big clock ticking on the wall.

JD: Why don't you retire now?

Chad: Because I need the money.

JD: How much money do you need? You could live off the interest if you had \$50,000.

Chad: That wouldn't be bad. I'm going to work until I've got that. I met a man bumming around the Pacific Islands and he didn't have any money. He said you don't need money, you just need the determination to do it. That's what most people haven't got. That's probably it. Let's face it. I may put down society, but it's also given me a lot; it's conditioned my mind and suffered my body to the extent that I can't do without so many things. I'd be helpless. I'm not that helpless, because I'm basically a craftsman, a do-it-yourself man. I'm always building things myself. I love to do that. I've just built all our dogs an enormous dog pound to live in, and I'm just about to be mortally insulted because I know they're just going to refuse to go in it. Their attitude will be, "Auction it off or sleep in it yourself". It's an enormous dog palace. We adopted most of our dogs. We went down to the Los Angeles dog pound. I feel so bad about that. Every time I go down there, I get destroyed. I come out half myself. All those orphan dogs

and cats. As far as animals go, man, they've just had it. There's absolutely no place for them in our society. Only a few of them are lucky enough to be wanted. Actually, they're all wanted in laboratories.

JD: What about people in the same situation?

Chad: Yeah. At least, they can get up and shout about it. I hope all the people wake up in heaven one day and see dogs, cats and horses sitting around, saying, "Well, what are you going to do about it?" Then they send the humans off to work in the kitchen. I must say I'm a slave to my animals already. I feed them and look after them. I think I'm subconsciously making up for all the vile treatment I know all the other animals are getting. We recently had some pictures taken of us with Dolphins, and the Dolphins just wouldn't be friendly. It was terrible. It's impossible to get close to one. We were bobbing up and down in the tank for hours. That reminds me of scuba diving. Boy, I love that! Life is all worthwhile when I do that. I just bought a great machine. It's an air-compressor which floats on an inflatable rubber tube. It provides air for two people up to 25 feet below. You have a constant air supply. It's the greatest kick in the world. Kicks, man. The immortal words of Paul Revere.

What slogan should I put on my electric gate? On Frank Sinatra's it says, "You better have a damn good reason for ringing this bell", and Dylan's manager, Al Grossman, has on his gate, "If you haven't telephoned, you're trespassing." On Sunset Blvd, there's an enormous cut-out of Lawrence Welk with a baton. It's very depressing. It's been there since time began. He's grinning and he's 50 feet high. There's an electric motor making his conducting arm go up and down. It must have cost a fortune. Imagine conducting for 15 years over Sunset Strip! A major achievement in the industry, folks! Jeremy and I want to climb up and amputate his conducting hand and pour catsup on it - so he'll be waving a bloody stump. Then we could watch the expressions on the faces of old lady Lawrence Welk fans driving by.

JD: If I say that in our interview, you might never get a job on the Lawrence Welk Show.

Chad: God, that's right. We really need that! When we do TV now, we have to do things that actually entertain people, instead of just sing. We have a silly song we sing about hair.

JD: Why do you think Shindig and Hullabaloo bombed?

Chad: For two reasons. I always split my answers. Shindig appealed primarily to the young people and they get bored easily, and also it degenerated from the powie, zowie,

zap start it had. When the immortal producer, Jack Good, left, it became a terrible hodge-podge, and I think it was devoted to old fashioned rock and roll. The very worst kind. The kind where you wear pink jackets, black shirts and white ties, and rocked around the clock. They introduced some dancing males on the show who wore baggy trousers and slicked-back hair. They had no taste whatsoever. But Hullabaloo did. It had a lot of style and flare. I think that people just got bored with HULLABALOO! All that stuff, and the jangly guitar. I think it was time for a change, anyway. They should constantly think up new things. It's sad that this sales computer always panders to the public, like the dog who always goes for one brand of dog biscuits. In trying to come up with a TV series, we've come across astonishing things. For instance, in England there was a marvelous series about a trash collector.

JD: I understand they're allowed to swear on British TV?

Chad: Oh, yes, man. Great stuff goes on there. Anyway, there's this rag-and-bone man who is an amateur trash collector. You see, the municipal trash collectors come around, but this rag-and-bone man goes around the streets with a hand cart singing "Hey, rag bones." He collects odd items of stuff and piles it up in his yard and tries to sell it. He was a lovely man. He didn't shave for 3 or 4 days at a stretch. He swore and he was marvelous. He was actually the man who played Paul's grand-father in "A Hard Day's Night". Well, he had a son. He was very filthy and their house was all sordid. It was lovely. A marvelous slice of life. But this would be impossible to put on TV in America. Because Americans wouldn't want to see a man who doesn't shave, they don't want to see a man who doesn't clean out his wash basin each morning. Everybody here isolates himself -- because they don't want to know those nasty things. It's rather frightening. They kind of pretend that life is a glamorous bottle of fun. It's probably worse out there, anyway - murders going on, and all. I'm probably coming to just that with my high walls and electric gate. I'm probably just isolating myself. Maybe it's the only way. I'm sure it's not, though. If you're really receptive to what happens, it must be healthy. It's got to be.

JD: You could probably protect yourself if you just wanted to watch TV and the baseball game.

Chad: OK. So you watch it, but then to refuse a man who doesn't shave. Maybe they would watch him but market research won't let them. □

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Bobby Hebb

Bobby Hebb's life story is like a one-man panorama of pop music. His recent hit "Sunny" is the pinnacle of a colorful career that spans rock & roll, jazz, rhythm & blues and country & western music and has taken him halfway around the world, all within the last 15 years.

"Sunny" is his most successful song, but 25-year-old Bobby has written 400 more. He gets most of his song ideas from Nature, and every new place he visits is an inspiration.

"I was in St. Croix in the Virgin Islands recently," Bobby said, "when I came upon a bay, surrounded by palm trees, with sea planes taking off and landing in the water-- and right in the middle of it all was a big Dutch windmill! I wrote 12 songs in 2 days just from that one scene."

Currently, Bobby is on a world tour, thanks to the international success of "Sunny", that will take him to Calcutta and Bombay, India, Singapore, Tokyo, Sydney and Melbourne, Australia, London, Copenhagen, France and Holland.

"More than anywhere else, though, I want to go to Amsterdam", he told us. "I've heard so much about it. I want to go out in the country, find a nice scene, sit down and write some songs."

Bobby explained a few more sources of musical inspiration: "I get ideas from a dream, an idea that pops into my mind, a bird, the sound of the wind whistling through the trees-- usually something in Nature. Sometimes the melody comes first, other times the words.

"I can hear a child say something that will impress me. Or I can see a little girl trying to get a big dog to move. She might not say a word, but from the expression on her face I can see what's going on in her mind.

"'Sunny' was written in 1963 when I was very depressed. Some people thought that it was written the night after President Kennedy was killed, but it wasn't. My brother was killed the very next night, and that was when I wrote 'Sunny'.

"I'm glad to see so many other people recording the song -- especially Cher and Billy Preston -- because I wrote 'Sunny' for a special reason -- to try to bring happiness to others.

"Of the songs I've written myself, one of my favorites is a novelty tune called 'She Broke My Heart And I



Broke Her Jaw.' Another is 'Treetop High'. That's the story of my manager Buster and his wife. It goes 'I'm a little guy, but my baby's treetop high!'

Bobby has been writing songs for so long he can't remember exactly when he started, but music has always been a part of his life. Although his parents were blind (they'd met at the Tennessee School for the Blind) they both played guitar. Bobby was raised in Nashville, music city, U.S.A.

He got his first professional break when he was 12. He walked into radio station WSM in Nashville, Tennessee dressed in short white pants, white shirt and white shoes and socks and he asked for a job. He auditioned by dancing, playing spoons and singing an old Nat Cole standard "Straighten Up And Fly Right."

Station manager Jim Denny told Bobby "You should be on television" and sent him to WSM-TV.

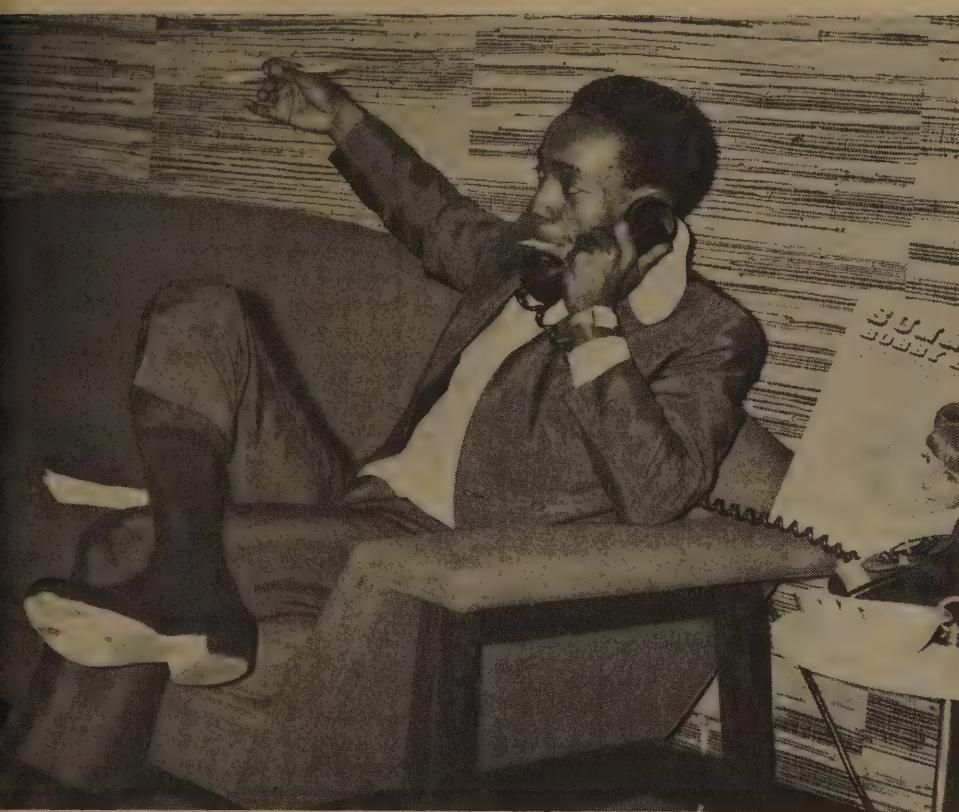
Bobby was on the Owen Bradley show with Pat Boone and several other celebrities. Roy Acuff saw Bobby and hired him for his country-western band. Bobby joined Roy's Smokey Mountain Boys, singing and playing spoons. He was the only Negro appearing on the Grand Ole Opry.

While he was on the Opry, Bobby used to go fishing with the legendary Hank Williams. Bobby also met guitarist Chet Atkins, who later gave him guitar lessons.

Never Gave Up

By

Don Paulsen



"I never gave up and I'm still not giving up. Both my parents were blind, yet they raised eight children. In my darkest hour I always said to myself, 'If they could do that, then there's nothing that can keep me from being successful'."

When Bobby was in high school he moved to Chicago. One afternoon he was practising the trumpet on his back porch. Across the yard, Bo Diddley was practising his guitar. They talked awhile and Bobby played spoons, which he always carried in his pocket. Bo dug the sound and invited Bobby to play on his recording session the next day.

"I had the pleasure of meeting the Moonglows and Little Walter, one of the baddest harmonica players you ever wanna dream of hearing, and ol' crazy Jerome. We did 'Diddley Daddy' Bo's follow-up to his first big hit 'Bo Diddley'.

"We recorded in a little studio in the back of Leonard Chess' record store at 49th and Cottage Grove. Today, Chess Records has a big building with an enormous beautiful recording studio".

His real interest in becoming a full-time entertainer blossomed while he was in the Navy.

"I was a ship's bugler on the U.S.S.

Pine Island, a seaplane tender," said Bobby. "The guys hated me in the morning when I blew my horn, but they loved me when I sounded the call for payday."

He was in a 5-piece jazz combo that played many ports in the near and far East. Bobby was playing trumpet at the time.

One evening when the U.S.S. Pine Island was docked in San Francisco, a friend, Bill Root, who played guitar in the ship's combo, said, "Bobby, I want you to hear a cat."

"We went to the Lighthouse, a jazz club," says Bobby "and man, I heard Barney Kessel play and I couldn't believe it! I waited until he was through for the night and I went up to look at his guitar to see if it was tuned right or if he had any gimmicks.

"I'd been brought up among guitarists and to me a guitar was as ordinary as a cup of coffee. I thought I'd heard the best -- until I heard Barney Kessel."

When Bobby was discharged from the Navy he went to Nashville where Chet Atkins, Joe Zimkin, Hank Garland and his mother taught him to play the guitar. He also studied music at Tennessee State.

During the early 1960's Bobby made a couple of unsuccessful records he teamed with Sylvia (formerly of Mickey & Sylvia), and finally he settled in New York.

During all this time, he polished his skill as an entertainer. "It's better to be understood than to have the audience screaming all the time", he said. "Working at Brandy's, a small club in New York City, for two years taught me how to present myself better -- to communicate intimately with the audience just like we're talking here now. A song should be like a conversation -- or like telling someone a story.

"Before, I would make people look by playing the spoons or tap dancing or playing the guitar behind my head or tearing my shirt off and throwing neckties away. But now I find that people appreciate a song more if I'm more subtle.

"An entertainer has to live with his image. And who wants to live with a wild image forever. Elvis and Johnny Ray have calmed down a lot".

Bobby calmed down considerably, with "Sunny" a beautiful ballad, but this summer he found himself facing a modern musical phenomenon--the wild screaming audience. He was on the Beatle tour. He told us an interesting thing that happened to him: "At the Beatle concert in San Francisco I was singing an Italian opera song, "Caro Mio Bien", in the dressing room. A girl came in and started singing along. Later someone introduced me to the girl and I found out she was Joan Baez!"

Where Bobby's musical career will go next is anyone's guess. But he's always worked hard at entertaining people with many different styles of music and he doesn't intend to stop now, even though "Sunny" has made him a very rich young man.

"I never gave up and I'm still not giving up", he said to us. "Both my parents were blind, yet they raised 8 children. In my darkest hour I always said to myself: If they could do that, then there's nothing that can keep me from being successful and happy in life." □



How LOS BRAVOS went



Ever wonder how a Spanish group like Los Bravos succeeded in crashing into the British (and the world) market? I mean, recordings by foreign artists aren't automatically released in Britain. There has to be an impetus or boost to provide the foothold they need. And in the case of the Spanish lads, that opening was carved for them by a British arranger-composer-conductor of some considerable experience in the disc field, Ivor Raymonde.

It all started at the beginning of the year, when the chief of Decca's Spanish branch sent the copy of a Los Bravos' record - sung in Spanish, of course! - to the company's London office. He obviously felt that the group had international potential, and wanted to see if the top brass in London reacted in the same way.

The disc was passed to Ivor Raymonde for his assessment. "I liked the record, so I took a trip to Madrid," says Ivor. He took with him several British songs (including "Black Is Black") and heard them play them. Result: he invited the boys to come to London for a recording session.

They duly arrived at the end of April and recorded "Black Is Black"--plus several Spanish songs, including "Bus Stop" (not the Hollies' hit) and "I Want A Name," for release in their own country.

The rest is pop history. Thanks to Ivor's foresight, Los Bravos have--in a remarkably short space of time--become a household name in Britain. And what's more, their "Black Is Black" disc is now hovering high in the American charts--which must surely make it eligible for a Gold Disc in the very near future.

Incidentally, for their new Decca L.P. Ivor has also provided English lyrics for several of their Spanish hits, which were originally written by Manola Diaz, the composer who is so closely associated with the group that he is fre-



Ivor Ramonde, an A & R producer for British Decca, heard a Spanish song by Los Bravos. He liked it and took a trip to Madrid with a few songs including "Black Is Black". He liked the way they did it and invited them to England to record it.

INTERNATIONAL



Thanks to Ivor's foresight, Los Bravos have, in a remarkably short space of time, become a household name in Britain and America.

quently referred to as the sixth member of Los Bravos.

If the name Ivor Raymonde strikes a chord with you, it's not really very surprising, for he has been linked with countless hit records, both as arranger and musical director. His success in this field dates back to Marty Wilde's "Endless Sleep," and has included most of Billy Fury's chart entries (including perhaps Billy's biggest hit of all "Halfway To Paradise"), the Springfields' "Island Of Dreams", and various other discs by such artists as Michael Holiday, Richard Anthony and Dave Berry.

One of Ivor's more unusual ventures occurred at the beginning of 1963, when he formed a group called the Chucks, who entered the NME Chart with "Loo Be Loo", on which, for those who remember it, Ivor himself sang the throaty

vocal. By coincidence, he also arranged and directed Frankie Vaughan's similarly-styled simultaneous hit, "Loop De Loop." He was able to achieve this because, in those days, he was a freelance, operating for Decca, Philips and EMI.

More recently, Ivor has also emerged as a composer of merit. Although many of his songs have been recorded, he rates as his biggest and most exciting success "I Only Want To Be With You," which he wrote in conjunction with Mike Hawker - and which, of course, was Dusty Springfield's first solo hit.

These days, as a happily married man with a family of four (the youngest four, eldest sixteen), he has settled down as an a-and-r producer with Decca. And a very valuable asset to them he must be judging by the initiative he has shown in the case of Los Bravos. □



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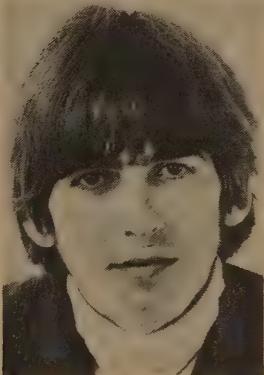
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DONOVAN



George Harrison and his lovely wife Patti, recently returned from India where George was learning to play the sitar. Ravi Shankar, (George's sitar teacher) met George and Patti at the London airport. George stepped off the plane wearing India's native costume - a full white robe, and a newly grown mustache... Paul McCartney is writing the musical score for "Wedlocked Or All In Goodtime", a film starring Hayley Mills, and it is the first time Paul will have composed without the help of John Lennon. The picture will be a first for Hayley Mills, as well as Paul. Hayley will play a married woman for the first time in her screen career...Herman's Hermits will once again set magic to our country - they are coming back to the U.S. in time for the Christmas holiday. The group plans to arrive in New York on December 21 and perform ten one-nighters across the country. Herman's last visit to the U.S. cost him a minor operation on three fingers which he crushed in a hotel elevator in New York - let's hope for the better in December...The Monkees are going the movie route this coming Summer. The film will be made by Columbia but none of the details are yet available...Publication of Bob Dylan's book "Tarentula" has been postponed indefinitely - so has a T.V. show Bob was supposed to film. Is Dylan more seriously injured than was previously reported? Or does Bob just want to get away from it all? Poet Allan Ginsberg and Bob's manager, Albert Grossman are the only people in contact with Bob, and they are not talking...If Uncle Sam calls two of "the Critters" away, the group plans a definite break-up...Keith Richards recently received a custom made mohair cape with red lining and a felt

GOSSIP

(Got any questions
about the stars?
write to Granny
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York, N.Y.)

THE MONKEES



DUSTY SPRINGFIELD



HERMAN



MICK JAGGER



ELVIS PRESLEY



collar which he had ordered during his Californian stay...Bandleader *Buddy Rich* showed very poor taste at *Dusty Springfield*'s New York Night Club debut by inviting *Tony Bennett* on stage for an impromptu song. It was however, an exciting evening. In the opening night audience at Basin Street East were *Johnny Carson*, *Dave Clark*, *Zal Yanovsky* and *Joe Butler* of The Lovin' Spoonful, *Skitch Henderson* and more. *Dusty* was super-great!..In his first English appearance without The Animals, *Eric Burdon* was booed and heckled by many, but after two or three songs he won them over...*Brian Epstein* brought the Four Tops to England for a concert tour...Motown Records denies that *Barry Gordy* and *Diana Ross* are married - However, they have admitted that they do date each other...Another denial-*Lou Christie* is not seeing, not engaged, or not marrying *Timmi Yuro*...*Mick Jagger* spent many hours producing an album by *Chris Farlowe*...*Joan Baez* will headline the third Annual Festival of The Roses in New York...If reports hold true, *Elvis Presley* is slated to star in a pop music show which will be one of the many events at the 1967 Worlds Fair in Montreal, Canada...*Mississippi John Hurt*, Country blues singer, died in a New York hospital after a short illness. He was 74 years old. Mississippi composed his own words and music! He recently appeared at Folk Festivals, Nightclubs, Carnegie and Town Hall...Rumors have it that *George Harrison* will solo on a L.P. of Indian music...*Paul McCartney* dropped into *Donovan*'s "Mellow Yellow" recording session to watch and added some shouts and yells to the finished product. The Beatles donated \$3,000 to a fund for the Aberfan disaster....Bye, bye for now, dearies. □

•COMMUNICATION BREAKDOWN

(As recorded by Roy Orbison/MGM)

ROY ORBISON

BILL DEES

We never walk
We never talk
We never find the time
To be close again
There it goes again
Communication breakdown
Communication breakdown.

Too much concern
For money to burn
Too many things to do
Now you don't need me
And I don't need you
Communication breakdown
Communication breakdown.

One by one they fell
Now the leaves of love cling to the ground
Communication breakdown
Communication breakdown.

Too much too soon
Too much temptation
In a hurry
It's a sad situation
Too much worry
I can tell that it's over now
Communication breakdown
Communication breakdown.

There it goes
Communication Breakdown
Communication Breakdown

When it's right
It's so right
When it's wrong
It's so wrong
When it's gone
It's all gone
It's too late
Communication breakdown
Communication breakdown.

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•JUST ONE SMILE

(As recorded by Gene Pitney/Musicor)

RANDY NEWMAN
Can't I cry a little bit
There's nobody to notice it
Can't I cry if I want to
No one cares.

Why can't I pretend
That you love me again
All I had has been taken
from me
Now I'm crying and tears don't
become me.

Just one smile the pain's forgiven
Just one kiss the hurt's all gone
Just one smile to make my life
worth livin'
A little dream to build my world
upon.

How I wish I could say all the things
that I want to say
If some way you could see what's in
my heart
I don't ask for much, a look, a smile,
a touch
Try to forget, Lord knows I'm tryin'
But it's hard to forget when your
whole world is dyin'.

Just one smile the pain's forgiven
Just one kiss the hurt's all gone
Just one smile to make my life
worth livin'
A little dream to build my world upon.

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•PANDORA'S GOLDEN HEEBIE JEEBIES

(As recorded by the Association/
Valiant)

GARY ALEXANDER

I have walked along the paths of
darkened light
And I have seen the sun rise and I've
seen the night
I've seen the calm before the storm and
in the light
And now I see the sparrows as they
begin to fly
And all that's left for me to do is cry.

I've had my due of happiness and my
due of despair
I've cleaned out all the cobwebs and I've
learned how to compare
I've seen all of the circles around and I've
had my last affair
And now I see the sorrows as they begin
to fly
And all that's left for me to do is cry.

Thoughts that I was lost and finding
the end to all beginnings
Gave me the key made of lead and golden
green locks
Pandora's box and devils are expended
And I find returning.

And when all the tears are finally cried
And I am finally cleaned inside
The gentle winds and they will dry my
mind
And I will see the sparrows and need
no longer fly
And all that's left for me to do is die.
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•YOU CAN BRING ME ALL YOUR HEARTACHES

(As recorded by Lou Rawls/Capitol)

BEN RALEIGH

H.B. BARNUM

When the world becomes too much
for you
When the road ahead is hard to see
When you feel you don't know what to do
Baby, you can turn to me.

I say you can bring me all your
heartaches
Cry on my shoulder any day
You can bring me all your heartaches
I'll kiss your worries away.

When it seems the day will never end
When things are wrong as they can be
When you wonder if you've got a friend
Baby, just remember me.

I say now you can bring me all your
heartaches
Cry on my shoulder any day
You can bring me all your heartaches
I'll kiss your worries away.

I'll kiss your worries away
I'm gonna kiss your worries away
I will prove to you how much I care
You'll never never have to stand alone
In your hour of need you'll find me there
You can make my arms your home
You can bring me all your heartaches
You can bring me every one of your
heartaches
You can bring me all your heartaches.
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•MONEY (THAT'S WHAT I WANT)

(As recorded by Junior Walker/Soul)

BERRY GORDY, JR.

JANIE BRADFORD

The best things in life are free
You can give them to the birds and bees
I want money, that's all I want
That's all I want, that's all I want.

Your love gives me such a thrill
But your love won't pay my bills
I want money, that's all I want
That's all I want, that's all I want.

Money don't get everything it's true
What it don't get I can't use
I want money, that's what I want
That's what I want, that's what I want.

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•YOU GOT ME HUMMIN'

(As recorded by Sam & Dave/Stax)

HAYES PORTER

Hmn, hmnn, hmnn, hmnn
I don't know what you've got
But it sure is getting to me
It makes my cold nights hot
That wind just blows right through me
All the power, baby, is in your hand
'Cause you get me hummin'
Yeah, you get me hummin', yeah.

I wake up early at night
I can't go back to sleep
Even walk on the red light
Tie-tongued when I try to speak
As I try to walk
That's when my feet start to running
'Cause you got me hummin'.
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•MAGIC IN THE AIR

(As recorded by Cher/Imperial)
SONNY BONO

I feel something in the air
Something that was never there
I feel something starting to live in me
Something only God could give to me,
could give to me.

I feel magic everywhere
Even though I'm supposed to care
About all the things that my neighbors
will think of me
And how I should act when they say what
a nice girl I used to be, I used to be.

My mom'll say my gosh what you've done
I told you that boy was only a bum
My daddy will rage like a storm on the sea
Say now look what you've done to me.

But though I care
I feel magic in the air
What's the matter with you, baby
Did you fall too hard
Did you fall too hard
Did you fall too hard
What's the matter with you, baby
Did you fall too hard
I feel magic everywhere
Even though I'm supposed to care
'Bout all the things my neighbors will
think of me
And how I should act when they say what
a nice girl I used to be, I used to be,
I used to be.

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Lou's Blues / LOU RAWLS

"For 5 years I have been called a blues singer", said Lou Rawls. "Now all of a sudden people are saying I'm not a blues singer just because I have a record in the top twenty!"

"I feel I am a singer, and I leave it at that, because whatever the occasion calls for, I'm capable of singing it."

Many people have just become familiar with Lou's rich, warm voice through his recent hit "Love Is A Hurtin' Thing". But Lou has been recording for more than 5 years, singing blues songs with a modern interpretation and building a loyal audience.

Lou explained, "When I signed with Capitol Records I told them 'if you're looking for an overnight sensation, forget it.' I'd seen too many of those kind of records become afternoon flops.

"That was why I sang blues material. It has a universal acceptance, which isn't true of most rock & roll songs. It paid off because I was accepted by older people, the nightclub goers."

Lou sold a lot of albums for five years before he had a hit single. One of them, "Lou Rawls-Live!" was the third best selling album in the country a short time ago. It was based on his nightclub act.

"People who had seen me in-person kept asking me why I hadn't recorded my nightclub act. You see, what I do is tell a little story by connecting 3 or 4 songs together with a monologue.

"I took the idea to Capitol and they liked it, so we looked for a club with the right atmosphere for a live recording. We never found one.

"Then I suggested they set up Studio A at Capitol with tables and chairs and a platform for a stage, hire a catering service for food and drink, turn the lights down low and have people come in. That was how we did it. Everybody had a great time.

"I felt that the album would be accepted, but I never thought it would do that well," Lou admitted.

His reluctance to take anything for granted has made Lou a polished performer. "I feel that in the eyes of the public they don't need me," he said. "I can't get up there and insult them because they can very easily forget me in one minute. What I try to do is build a firm foundation between the audience and myself by presenting material that means something to them-- something that tells a story. The monologue is one way I can do this. And of course, the blues always tells a story."

Lou's roots in the blues began when he was very young. "The first music I remember was by religious groups in Chicago. My uncle was a choir director and my grandmother didn't believe that anything on Sunday was good unless it was at church. You went to church on Sunday or you didn't do anything."

"I went to school with Sam Cooke and some of the guys who later became the Flamingos. We grew up together and used to go to rock & roll shows whenever they came to town. We used to see Billy Eckstein's band, Al Hibbler, Lionel Hampton and the Inkspots.

"After being influenced by all these people we formed our own quartet and sang locally. At the time I had no idea I would continue with it. Every Christmas when we weren't singing we got jobs at the post office.

"Our careers just evolved from there. Sam joined The Soul Stirrers, a local Chicago religious group that was always on the road. He in turn recommended me to a religious group from Los Angeles, the Pilgrim Travelers. That's how I settled in L.A."

Lou sang with the Pilgrim Travelers until 1958 when he went on the road with Sam Cooke. After an auto accident the group broke up and Lou didn't perform for a year.

Herb Alpert and Lou Adler formed a small independent record company and Lou Rawls was their only artist. Lou did one record for them, "Love, Love, Love," that was a local hit on the West Coast.

"After that," said Lou, "I worked at Pandora's a coffee house on Sunset Strip, for a year. While I was there a gentlemen from Capitol Records, Nick Venet, came in and said 'Hey man, I'm from Capitol. Let's go. And I signed with them.

"My first album was an all-blues session with Les McCann."

We asked Lou if he thought that the increased popularity of artists like James Brown, Percy Sledge, Wilson Pickett, Ray Charles and many other soul singers nowadays was because of a renewed interest in the blues.

"Yes- Basic blues will be accepted in any form," said Lou. "The Beatles proved that when they first came over. But don't forget Chuck Berry and Bo Diddley who exposed a lot of people to the blues eight years ago. In fact, the Beatles will even tell you that they got their early chord progressions and everything from the music of Chuck Berry and Bo Diddley.

"The basic blues form never changes, but each generation has its own interpretation. Compare it with clothing. The so-called Mod look of today is just an adaptation of the styles of years ago.

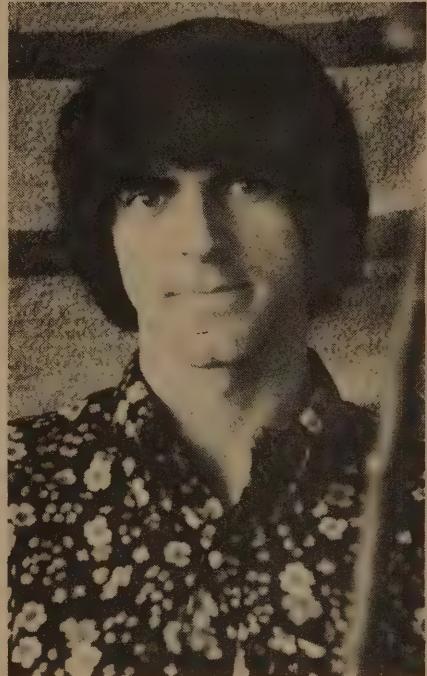
"I am a new interpreter of the blues. So is someone like Esther Phillips. In my estimation, she's the next Dinah Washington."

"In my albums I have taken old tunes and I sang them in a straight ahead blues style. But I used new instrumentation and arrangements to color them and give them a more modern-day interpretation."

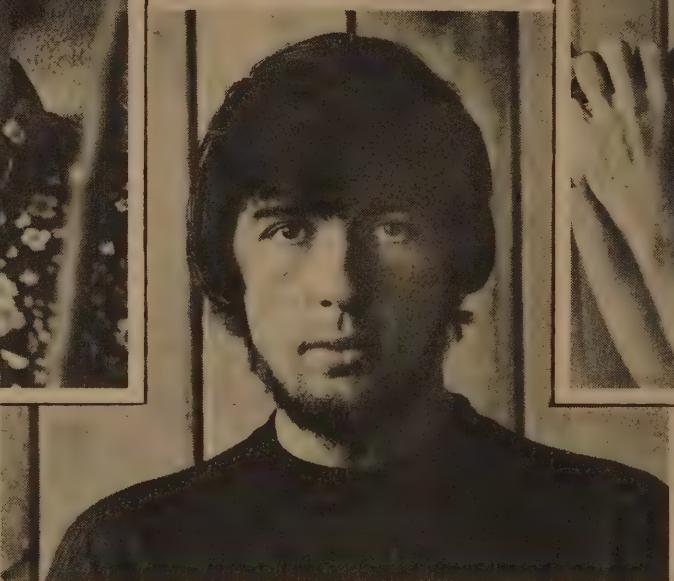
We'd like to add that Lou Rawls is one of the finest modern blues singers on the scene today. □



The SPARROW



Left, Goldy McJohn plays electric organ. Right, Nick St. Nicholas is bass guitarist. Below, Dennis Edmonton plays 6- and 12-string guitar. Way below on the left, Terry Edmonton is the drummer and next to him on the right, Johnny Kay plays guitar and writes songs.



from CANADA



In the mid-1950's, the more stuffy elder statesmen of show business were happily predicting the demise of rock and roll. "It's over," they said, "and nothing new is coming." Since then, however, the music has gotten better, the audience hipper and the musicians more expert and adventurous, ready and waiting to pounce with something different just when the "in" people begin to think they've heard it all. The Sparrow, a new group from Canada, had their first single on Columbia Records, "Tomorrow's Ship" coupled with "Isn't It Strange," which didn't make much noise but was a groove anyway.

The Sparrow were formed in September, 1965, in Toronto. Their name has no significance except that "it was the 'secret word' on a Groucho Marx show we watched one night." In May, 1966, The Sparrow landed at Arthur in New York and then went on to perch at the Downtown Discotheque. The five boys spent last summer as the resident group at The Barge in East Quoque, Long Island, where on teen nights, over 600 kids literally hang from the rafters for lack of floor space. Currently they're out on the West Coast knocking everybody out. Before coming to the United States, the group played in various Toronto spots, was heard on radio and was featured on a CBC-TV documentary program, "The Eyes of Tomorrow."

The Sparrow write all of their own music and lyrics for recordings. Among themselves, they agree on how to play and sing their music, but not on how to talk about it. Dennis calls their music "beat-symphonic," Jerry claims it's "freak-out" music, John thinks it's "funk-rock," Nick just smiles, and Goldy sits and waits to disagree with all of them.

Each member of the group has an all-consuming interest in sound: electronic, amplified, and from there on, soft sound, weird sound, how things sound, their own sound and whether it sounds good.

Youngest of the group is drummer Jerry Edmonton, 19, who, with his brother Dennis, grew up in Oshawa, Ontario. Speaking of the fact that "Isn't It Strange" is stranger than it seems, he explains that just their regular instruments were used on their single, but tuned differently for highly unusual effects. Jerry gave up plans to attend art school when he joined the group, but eventually wants to study sculpture and get a pilot license. He likes musicians John Hammond, Jr., The Fugs and Booker T. Jones, and sings and plays anything which catches his rather critical ear.

Dennis Edmonton, who is 21, sings both tunes on the single with a smooth, ballad-gearred voice. He writes music and lyrics, does arrangements for the group and plays both 6- and 12-string guitar. Dennis studied science for three years at the University of Waterloo, with the intention of becoming a doctor. Mike Bloomfield, guitarist with The Paul Butterfield Blues Band, Howlin' Wolf and Leadbelly are musicians he admires. Dennis is perhaps the least gregarious of the five and is inclined to a private, somewhat poetic view of what goes on around him. He reports that "when I was small, I always had the Roy Rogers gun and stuck my brother Jerry with the Andy Devine model."

His cohorts claim they found Goldy McJohn selling orthopedic shoes in Toronto's Bonita Shoe Store. Goldy isn't saying. He just looks at his feet a lot. He began playing piano when he was

eight and has a teaching certificate from the Royal Conservatory of Music in Toronto. His background in music and theory, together with his talent on the electronic organ, helps the group considerably. Somewhat quizzical looking, Goldy, age 21, has a particular dislike for "the lunch bunch." He does like Booker T. and The M.G.'s, The Who and The Rolling Stones.

Nick St. Nicholas plays bass guitar and dances on the side. Now 22, he was born in Hamburg, Germany, and has lived in Canada for ten years. Nick writes music and took accordion and guitar lessons. He also studied sculpting, his special forte, at the Ontario College of Art. For someone who claims to like "writing weird letters to my grandmother," Nick is extremely disarming and outspoken. All music, but blues in particular, appeals to him, and he lists Otis Redding, Charlie Byrd and Bob Dylan as among his favorites.

John Kay was also born in Germany and lived for five years in the United States, mostly in Los Angeles, before his first trip to Canada in 1958. Prior to joining The Sparrow, John, 22, traveled around the country playing guitar as a single folk act. He worked last summer in Greenwich Village coffee-houses. John writes much of the group's material, is an excellent harp player and sings with a big, bluesy, down-sounding voice. Dismayed at requests to name a single favorite anything, John admits to a liking for Laurel and Hardy movies and motorcycles.

Just wait till you see the big blow-out interview with them in our very next issue. We covered one of their recording sessions even...oh, just wait till you see it. □

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•COME ON IN

(As recorded by Paul Butterfield Blues Band/Elektra)

PAUL BUTTERFIELD

ELVIN BISHOP

MIKE BLOOMFIELD

You look so lonely standing out there
I know you think there's nobody to care
about you, girl

Oh, about you, girl, yeah

You been out in the cold too long

I wanna hold you in my warm, lovin'
arms

Oh, girl, come on in, come on in,

I know you've been waitin' for a long
time

You've got to have a love that's strong
Here I am, baby, I'm your man
Come on, come on, come on, yeah

Come on in, baby, come on in

Oh, girl, come on in, come on in.

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•CRY

(As recorded by Ronnie Dove/Diamond)

CHURCHILL KOHLMAN

If your sweetheart sends a letter of
good-bye

It's no secret you'll feel better if you cry
When waking from a bad dream don't
you sometimes think it's real
But it's only false emotions that you feel.

If your heartaches seem to hang around
too long

And your blues keep getting bluer with
each song
Remember, sunshine can be found behind
a cloudy sky

So let your hair down and go on and
cry.

If your sweetheart sends a letter of
good-bye

It's no secret you'll feel better if you cry
When waking from a bad dream don't
you sometimes think it's real
But it's only false emotions that you feel.

If your heartaches seem to hang around
too long

And your blues keep getting bluer with
each song
Remember, sunshine can be found behind
a cloudy sky

So let your hair down and go on and
cry.

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•BAD MISUNDERSTANDING

(As recorded by the Critters/Kapp)
VINCENT PONCIA, JR.

PETER ANDREOLI

It just flew right by your head
Each move I made, each word I said
You've got ev'rything all wrong
For I have the mind to love you so strong.

What a bad misunderstanding
The trip was wild, but now we're landing.

We got close, but not inside
You had your youth, I had my pride
Now all's forgotten for a dime
I would explain, but why waste the time.

What a bad misunderstanding
The trip was wild, but now we're landing.

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•(I KNOW) I'M LOSING YOU

(As recorded by The Temptations/
Gordy)

N. WHITFIELD
E. HOLLAND
C. GRANT

Your love is fadin'
I can feel your love fadin'
Girl, it's fadin' away from me
'Cause too much your touch has grown
cold
As if someone else controls your very
soul
I'll fool myself as long as I can
And feel the presence of another man
It's there when you speak to me
It's just not the same
Oh baby, I'm losing you
It's in the air
It's everywhere
Oh baby, I'm losing you.

When I look into your eyes
A reflection of a face I see
I'm hurt, down-hearted and worried, girl
'Cause that face doesn't belong to me
It's all over your face
Someone's taken my place
Oh, oh, baby, I'm losing you
You try hard to hide
The emptiness inside
I can tell I'm losing you, losing you.

I don't wanna lose you
I can tell when we kiss all the tenderness
I missed
Oh little girl, I'm losing you
Girl, I can feel it in my bones
Any day you'll be gone
Oh baby, I'm losing you
Oh my dear what happened to the love
we shared
Oh baby, I'm losing you.

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Inc.

•WORDS OF LOVE

(As recorded by the Mama's and
Papa's/Dunhill)

JOHN PHILLIPS

Words of love so soft and tender
Won't win a girl's heart anymore
If you love her then you must send her
Somewhere where she's never been
before.

Warn out phrases and long engagements
Won't get you where you want to go
Words of love soft and tender
Won't win her.

You ought to know by now
You ought to know
You ought to know by now
Words of love soft and tender
Won't win her anymore.

You ought to know by now
You ought to know
You ought to know by now
Words of love soft and tender
Won't win a girl's heart anymore
If you love her then you must send her
Somewhere where she's never been
before.

Warn out phrases and long engagements
Won't get you where you want to go
Words of love soft and tender
Won't win her anymore, anymore.

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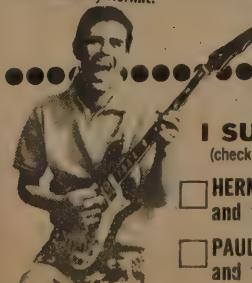
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Continued From Page 4

Deed I Do), "The War Drags On" written by Mick Softly (who also wrote "Goldwatch Blues"), and "Ballad Of A Crystal Man" written by himself; all anti-war tracks. As for these songs being classified as protest, I do believe that when a song speaks out against human insanities such as war and military state of mind, they are not "protest" songs, they are songs of sanity; love songs. From what I know, Jesus was not in the army, nor did he carry a weapon; he did, however, love people.

Reflecting upon the songs they sing, Dylan seems to be preoccupied with dying, while Donovan is concerned with living. Oh, Dylan's outlook is good, but when it's compared to Donovan's as exemplified on "I'll Try For The Sun" ("To Try For The Sun" an American album) Dylan's outlook is pretty pale compared to Donovan's. As for excellent long-length story telling of the lowlands, both excellent, but not quite as good as Donovan's fantastic "Legend Of A Girl Child Linda".

Saying such things I may be misunderstood as not liking Dylan. Wrong. Dylan is obviously a genius, one of the most amazing persons of the twentieth century. Dylan is good, but Donovan is better. Dylan's works may be compared to "Ulysses", that tapestry of thought colours by James Joyce, while Donovan's may be compared to "The Prophet" by Kahlil Gibran. "Ulysses" is by far more complex than "The Prophet" but the latter is a thousandfold more beautiful and touching. Thus are Dylan and Donovan.

Well, that's more like five cents worth. Thanks. Please do more articles on Dylan, Donovan, the Village, and, if you can, something on the fantastic Eric Anderson.

Ted Bryant Vancouver
British Columbia, Canada

Dear Editor:

I am a great fan of all the new blues bands and jug bands which have been organized lately. I was watching The Roger Miller Show the other night when they introduced The Jim Kwaskin Jug Band. I think they're a great group and it's quite fascinating that they can get such a mind blowing sound from those instruments. Can you please tell me who is in the group? They are all so groovy.

Thank you,

Lani McDorman
Greenville, S.C.

P.S. Long live the Jim Kwaskins' Jug Band and Zallie and the Spoonful. And your fabulous magazine.

We hope you caught John Sebastian's interview with Fritz Richmond of the Kwaskin Jug Band in the Feb. H.P.

Dear Sirs:

I can't thank you enough for the fabulous article on the FOUR SEASONS in the Oct. issue.

It is rather hard to find very much material about them, and I can not understand why. They have had million selling records, and their total record sale is much more than most of the other groups. In fact many people consider them America's number one singing group! In spite of all this, many magazines ignore their popularity completely. I'm very glad you haven't and I hope to read more about them in your great magazine!!

Sincerely,
Jim Wiser
Sadelia, Missouri

More articles on The Four Seasons will be in future issues.

Dear Editors:

To that 19-year-old adolescent that's a (yuch!!) Beatle fan:

Dear Miss Smith:

You said that girl that's an Animal fan belongs in a zoo. At least she has a head on her shoulders. I've got one Animal album, and it's great. As a matter of fact, it's better than those two crummy BEATLE albums I've got.

At least when the Animals do something, they stick together. You don't see Eric cutting his hair and leaving the group to make a movie. When I saw John's picture in the paper with his hair cut and wearing those glasses I almost laughed to death. He looked like a nut, which isn't easy for him when you consider he was crazy anyway. All the Beatles look like beetles, so it was easy coming up with a name for them. I like every group except those "Yellow Submariners".

Speaking of yellow, that record "Yellow Submarine" wasn't so fantastic. It must have been crummy because my 5-year-old cousin got it, and I'm happy to say it comes in third with her record collection which consists of "Bambi" and "Winnie The Pooh". I think, and I'm sure I'm not alone, that the Beatles ought to be stepped on, and have you go with them. As a closing statement, I'd like to say "Aren't you kind of old to be playing with bugs???"

For all the Beatle haters of America,
Peter Percevecz
Pawtucket, R.I.

Hey Pete, the Animals are probably the most unstuck together group on the pop scene. Please read Eric Burdon's story in this issue.

Dear Sirs:

First I would like to tell you that your magazine is just simply fab, wonderful, the greatest and all the other nice words that are in the dictionary to describe it. Keep up the good work.

There are some questions I would like to ask you. First, I would like to know if Peter, Paul & Mary have broken up, if so, why did they? I would also like to know where I could get some books by John Lennon.

Sincerely,
Pat Harrison
Spindale, N.C.

Peter, Paul and Mary did not break up. Mary had a baby a while back and she wants to spend some time with it.

Penguin books just came out with a paperback combining both of Lennon's literary efforts "In His Own Write" and "Spaniard in the Works".

Dear Editor:

I would like to tell you how much I enjoy "Hit Parader" and I buy it every month.

I thoroughly enjoyed the article and pictures of the Blues Magoos in the Nov. '66 issue. I had the pleasure of meeting and hearing them play. Their music is something else, I can't describe, but I like it. There aren't many bands around that can compete with them. I think the Blues Magoos are going to be the rage in the music world in the very near future. I think you should keep on having them in Hit Parader. They're a great group.

Yours sincerely,
Blues Magoos' fan

In that case, you should run right out and get their new Mercury album "Psychedelic Lollipop".

Dear Sirs:

I, for one, believe your publication is best by far. Never have I read such complete information on music, or such an amusing letter column. I'm getting tired of people who complain and put down the Beatles. After all, we owe them a lot. I really enjoyed Joe Butler's thoughts and that spread you did on the Yardbirds in the September issue of H.P. Of course, the Spoonful section was excellent. My favorite groups are the Stones, Byrds, Yardbirds, Who, Spoonful, Animals, and the Beatles. I would like to hear more on the Sitar because it's such an amazing instrument. Gee, I wish someone would make an amplifier for the Sitar, that would be dashing, wouldn't it? Whether Americans know it or not, the new sounds are here and the Yardbirds led the way. So critics, heed these words, Yardbirds forever. Maybe the Sitar will challenge Feedback. Watch out for the Love, Troggs, and the Creations cause they sound good.

Now for some gripes. Have some info and interviews on Paul Revere's Raiders, but don't if they haven't anything to say on music. Now for the Hermit fans. The Hermits better start experimenting with some new sounds themselves because they and the DC5 are in a musical rut. They both can't afford to be cute and contented forever. They're just "kid stuff" as one crum once referred to the Beatles as. Hear that Herma-Niacs? Your lads are fading away. The Beatles changed didn't they? At least someone has a future. Did you know this is about the only magazine a boy can write to with a teen interest and not feel silly? That girly gab can really get you down, and those female editors and reporters don't know beans about music, just males, right?

Sincerely,
K.L. McElroy
Austin, Texas

Dear Editor,

In the Sept. issue in the part about the Byrds you said "Every group of any importance has one member who smiles for the rest." Well for one thing I only half agree with that. But when you said the one who smiled for the Beatles was Paul you're crazy. He's so busy admiring himself he never smiles unless it's at himself. I think Ringo is more the one who smiles for the group. Paul smiles but for the group? No.

Thank You

Seattle, Wash.

Dear Sir:

Do not misunderstand me. I am not saying anything against your great magazine. However I think you made an awful big goof when you interviewed Len Barry for "The Scene."

Who in the world does he think he is? Imagine saying what he said. Oh just in case you can't remember, this is what he said:

"The Rolling Stones don't perform, they just stand there and fake! Bob Dylan is another completely aloof, nothing personality! I don't mind long hair on talented kids like, Freddie and the Dreamers, Herman's Hermits and the McCoys, but when it's used as a replacement for talent as it is with the Animals, the Lovin' Spoonful, the Changin' Times and most of the others - it's something I want to disassociate myself from completely".

Now that I consider his words for a moment I think it's quite funny. How ridiculous can someone be? How can he say that Bob Dylan uses long hair for an excuse for a lack of talent. Bob Dylan had long hair before the Beatles got out of High School. How can he say Mick Jagger and the Stones are fakes. They sing what they feel and notice in the world. And as far as having no talent, they surely rub out that statement in songs like "Play With Fire" and "As Tears Go By".

The Spoonful are the greatest there is and he doesn't admire them. The Animals are great too. In my opinion, the groups he thinks are good are not nearly as good as those people he does not like.

From now on, H.P., keep your interviews to sensible people. It makes for a better magazine.

Yours truly,

A Friend

Pawtucket, R. I.

Steve is listening very closely to what everyone else is playing, and doing everything he can to tie it together. He is a very fine bass player. Bill Wynan of the Stones is also a quiet one, but the Stones would be in deep water without him.

And then too - five years ago, few musicians sang. Now we have the group thing, and everybody does. Since it is sometimes hard to play off a melody and sing the melody at the same time, there are still quite a few lead men and bassmen who can't or don't sing. Today a non-singing rock musician can very easily feel as if he's not doing anything, even when he is. When that happens, the lazy ones just stand there and play simple runs. The real musicians take it out on their instruments and make up for not singing by playing twice as much bass as the next guy. Again, Steve Boone is my prize example.

The next time you see a bored-looking bass player with a name group, you can bet he's not - if he was, he wouldn't be there. Nobody wants to carry dead weight these days. Every group has its own division of labor. People who can't or won't hold up their end of the stick don't stay around long. This is a very competitive business. It's also a lot of fun!

Sincerely,

Rick Allison

Norfolk, Va.

Dear Editor:

Your group of magazines have probably done more for R&B than anything since the Folk revival. Unfortunately you (and your readers) have gotten the idea that any group who screams and plays the harp can be a blues group, they proliferate everywhere. Even around here and seem to be taking over the record charts. A disgusting example is the Young Rascals who can do good songs, but whose obviously put on vocals and burlesque stage act turn their music into an act of prostitution.

Another thing, by running articles on various white blues bands etc. you get innocent people thinking they're the model of purity. In reply to one letter John Hammond, Eric Anderson and Paul Butterfield have all made it commercially, and I don't know how big his town is, but these guys records are in the uptown stores here. (Note Americans-Montreal has 2 1/2 million people).

Help me kill the ever proliferating rumor that the Yardbirds and Rolling Stones are blues groups. They WERE, but both have abandoned R&B for a new sound search in the teen market, (that's a polite way of saying they didn't get enough bread, so chucked the blues for more money making music.) The most underappreciated blues group is Eric Burdon's Animals, I guess 'cause not one of them has shoulder length hair and they (horrors upon horrors) give credit to their sources. BLUES FANS BUY ANIMALIZATION!!! (on it, "Maudie" Eric Burdon says "This song was written by John Lee Hooker for his wife.")

Remember, before there was Paul Butterfield there was Jimmy Reed and Sonny Boy Williamson and before them Robert Johnson and Leroy Carr.

If you can kill the few remaining fanzine articles you still print and put in more R&B and what say people like Wilson Picket, James Brown, The Miracles, The Temptations, Joe Tex etc.

How about an article (say in "Tempo") on Willie Dixon, this man has written hits for such as Bo Diddley, Howlin' Wolf, Muddy Waters, Sonny Boy Williamson, Mose Allison etc.

While I'm at it I oughta tell you that there is a great Canadian R&B group - David Clayton Thomas & The Bossmen. Try to get your hands on his single "Brainwashed" and you'll hear beautiful blues.

Yours,

Ken Waxman

Montreal 29, Quebec, Canada

Dear Ed (Editor, get it?):

Try to ignore the salutation. I don't know why I wrote that. I feel compelled to write 'cause I've been reading your magazine since the July issue and I've never been even a little disappointed. Your coverage of the Stones and the Spoonful is almost perfect (what's the idea of cutting down "Aftermath"?). One small complaint tho. How 'bout something on Them, the Kinks and Manfred Mann? Especially Them, they're my favorites.

I have a request, too. A kid wrote in a while back and asked where he could buy blues records. Well, I was wondering since I listen to a lot of music and a lot of radio and I'm sick of the rotten music and queer disc jockeys around my house and I was wondering if you could tell me if there is a station around that plays mostly blues sounds.

I almost forgot (suicide almost), thanks, thanks, thank you for your story on the Blues Magoos. I think they're great. Now how about the Blues Project story?

Thank you,

Dennis Miller

Buffalo, New York

P. S. I just heard some awful news the other day. Did Eric Burdon really leave the Animals? Would you please enroll me in the Hit Parader Booster Club?

For R&B you have two radio stations in Buffalo - WVFO and WBLK-FM. Also, the University of Buffalo might have a folk blues FM show. We covered the Blues Project in our Nov. and Dec. issues. The Animals have left Eric Burdon. Zap...you're a booster. We still have room for more boosters too. It's lots of fun and our current members are thrilled with secret surprises they get in the mail from time to time. If you want in just send a post card with your name and address to H.P. Boosters/Charlton Building/Derby Conn. We'd love to have you aboard.

Dear Editor:

I thought you might enjoy hearing from another electric bass player - in reference to your pointed "Music Spotlight" comment on Bassmen who just chew gum and look bored.

I've played bass all over the world for the last five years. I've played with over twenty groups in something like six or seven countries, including Newfoundland, Ireland, Scotland, Puerto Rico, and Spain, as well as the U.S. Most of the traveling took place during a recent hitch in the U.S. Navy.

In all my travels, I've met very few Bassmen who behaved in the fashion you describe. Steve Boone of the Spoonful appears to - but actually

We invite all readers to send comments, criticism, questions and requests to:
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CHARLTON BUILDING, DERBY, CONN.

the man who wrote "WINCHESTER CATHEDRAL"

by Norrie Drummond



Geoff Stevens, the man this story is all about, isn't even in the picture of the band. It turns out Geoff sang lead on the record but was too shy to join them in person. In fact, the whole band was formed after the record was a hit.

Geoff Stephens isn't the type of person you would expect to have a record in the Top Ten. His is the voice in "Winchester Cathedral" by the New Vaudeville Band. He wrote and produced the record, and although the band appeared twice on "Top Of The Pops," Geoff stays in the background, leaving the vocals to the group.

He is a plump, friendly man who prefers writing songs to singing them. "Winchester Cathedral" is something different. Geoff told me when I met him at the "Top Of The Pops" studio, "I wanted to write a song that was simple and tuneful. A song that the milkman would whistle on his rounds. So many people now are trying to make pop music too complicated. I just wanted to simplify it."

Before turning professional songwriter, Geoff had a variety of jobs. "I worked as a schoolteacher in Southend teaching 12-16-year-olds.

I was teaching English, French, Games and Religious Instruction."

Then he found himself a job as "trainee executive" in an advertising agency. "But, unfortunately, the title was better than the pay. However, I met an old friend who asked me to help him write an amateur revue. It was fairly successful and so I started writing short sketches for the BBC.

"Then one day, when I was reading the NME, I noticed that a music publisher was looking for songwriters. I went to see them and eventually stayed with them for two years." But Geoff's first really big songwriting success came in 1964 with "Tell Me When", which was a big hit for the Applejacks. "You know," said Geoff sipping his Scotch, "only last week I got another check for royalties on that song. It's still selling in some countries."

The success of "Winchester Ca-

thedral" has amazed him. "I never imagined that it would have moved so quickly. But it's just shot up the chart."

Geoff was also one of the men behind the success of Donovan. "My partner, Peter Eden, told me about this young folk singer who was playing in a club at Westcliff. We travelled down and I thought he was good, so we became his managers."

But earlier this year the partnership ended. "We just felt better off without each other," said Geoff. "But I still think he has a marvelous talent."

"Management doesn't really appeal to me, anyway and I doubt whether I shall continue as the Vaudeville Band's manager. All I really want is to write."

Geoff will, however, continue writing for the Band. "They're a very good bunch of musicians and I'm very happy with them." They are

Henry Harrison (drummer), Bob "Pops" Kerr (trumpet, sax and French horn), Hugh Watts (trombone), Mick Wilshire (guitar), Neil Korder (bass) and Ian Whistle (piano and organ).

The New Vaudeville Band has been compared by some people to the Temperance Seven. But this description doesn't worry Geoff. "I suppose they are alike," he said. "But whereas the Temperance Seven revived old numbers, we are doing new songs that are merely reminiscent of that era."

"Everyone talks about trends in pop music but 'Winchester Cathedral' certainly isn't in the current vein, if there is such a thing. I wrote it for people who would buy it because they liked it, not because it was 'in' or because this type of music was all the rage."

"It's just a simple little song and its success has given me a lot of personal satisfaction. □

•SWEET LITTLE BABY BOY

(As recorded by James Brown/King)
J. BROWN
N. JONES

Sweet little baby boy
In his manger
Can't you see what he had to go through
A comin' to this world and be
Sweet little baby boy
Just a savior who was born
On a day that was so cold
Oh, yes, on a Christmas morn.

Hoping for when that would be happy
and bright
As all things are on a Christmas night
Can't you see him lying there
No, in a cradle bed with a toy
Just laying in that bareful cradle
The savior was born.

Sweet little baby boy
Sweet little baby boy
To the world known by none
But the love and love his wishes
And to humanity there will be a son.

Open the way one more time
And everything as things are on a
Christmas night
Can't you see him lying there
In a cradle so bareful and torn
Yes, in that bareful cradle
The savior of the world was born.

Sweet little baby boy
The world known by none
But to love and be loved was his wishes
To humanity there will be a son
Sweet little baby boy
Sweet little baby boy
Sweet little baby boy.

Sweet little baby boy
No, makes my heart bleed
Things about the sweet little baby boy
As you know he taught us how to walk
Gave us strength, no, no, so we could
talk
He gave sight to the blind
He gave sight to the blind
Oh, and he, and he restored my mind.

Sweet little baby boy
Do you know the man, I remember
I remember my mother told me the story
When I was a little boy
The greatest love story ever told
She said he, she said he saved, he saved,
he saved somebody
And Lord, he blessed us all.

Sweet little baby boy
Sweet little baby boy
No, sweet little baby boy
Sweet little baby boy.

Dear soul, dear soul
Sweet little baby boy
Everyone knows the baby boy
Sometimes, sometimes, sometimes
I wonder
Sometimes, sometimes, oh,
Sweet, sweet little baby boy.

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"You'd better let me explain that," says tall, husky Dick, who looks very much a country boy. "We're too old for screaming—I don't think any of us look like 'idols' anyway."

Our gimmick is good music. We harmonize very well, can play instruments and can do almost any type of music."

"That's because we were all in the Mitchell Boys Choir," adds Mike, who is obviously of Italian heritage: small, dark, Latin good looks.

"It's a combination school and money-making organization. Young boys attend as a private school, with a strong emphasis on music. They may try out for the actual choir, but only the very best ever make it. Those who do, travel around the world giving concerts—Jim's been twice, and even performed for the Pope.

"This lasts until your voice breaks. That ends everything, except friendships," laughs Dick (Jim is married and exceptionally quiet, but very bright and clever when he does speak up).

"We all lived in the same country and kept in touch through phone and letters while we were in high school. A friend of mine was a songwriter and even wrote a rock song hit: 'Those Oldies But Goodies Remind Me Of You,' waxed by Caesar and the Romans.

"I was very interested in recording, though at the same time I was singing in Greek in a men's choir!" He roared with laughter, as he does every five minutes, almost like clockwork!

"My songwriter friend wanted a group to record his songs, so I called up Mike and Jim. We made our first record as the Four Seasons! Then THE Four Seasons came out with their first disc. Since THEY had the hit, they kept their name and we became the Grads.

"Oh, I forgot, the composer left. It seems that the man we played our record for liked the group but not the songs. THEN we became the Grads because we were all 'graduates' of the Mitchell Choir. For several years afterwards we cut unsuccessful records periodically, and played for innumerable women's clubs."

"Then came our big break, as they say," inserted Mike. "A friend of a friend needed a rock and roll group to complete the line-up in a show for a night club at Lake Tahoe, California. We managed to fit the bill. The show was so successful that it ran for weeks and weeks and was shifted here and there to all the major night club areas in the West."

"That's when we first went to Herb Alpert, another friend of a friend," said Dick. "But his record company was just beginning to flourish. He couldn't really afford to take on someone else. He liked us, though, and said come back later."

"Which we did," continued Mike.

"When we went back the second time, we were signed immediately."

"Then came the real problem," Jim came out of his shell for a moment.

"Yeah, because we're so darn versatile, it was almost impossible to find the right song." Dick took the story up again. "Our first was very like the Fortunes' style, but bombed (flopped) again. ('We've had a long string of successive bombs,' commented quiet Jim, wryly).

"Then our producer, Tommy LiPuma, found 'Quantanamera' after spending hours and hours listening to his own personal collection. Somehow it just seemed right to him. Frankly, we weren't sure at all. But he's the producer, so we went along, and there it was! We made the rounds of the TV pop music shows and we had a hit!"

But Jim was ready with a caustic, "Also, a few problems. The girl's voice almost makes the record a hit and we may have been boy sopranos at one time, but we aren't now!"

"Yeah," Mike carried on, "originally Tommy just wanted some background voices. Then he discovered that for us to sing all the verses and then recite the English words took too long. So he had one of the girl studio singers sing over the voice reading."

"Which leaves us wondering how we're going to perform it live?" observed Jim. "And what our follow-up is going to be?" □

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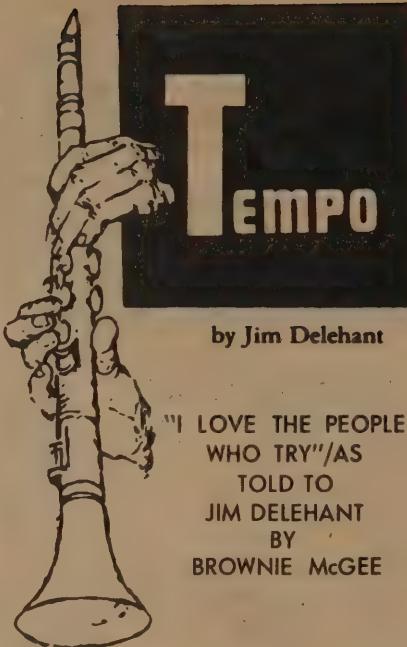
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by Jim Delehant

"I LOVE THE PEOPLE
WHO TRY"/AS
TOLD TO
JIM DELEHANT
BY
BROWNIE McGEE

I've played with a lot of country western fellows in the South. We had no differences about our music, because they could play just as much blues as I could play country western. But when I got into the East, I gave it up. There's a certain amount of soul in country western too. I played mostly with the fellows in Tennessee, because I'm a Tennessean by birth.

I migrated to N.Y. and lived there for 20 years. And now I've been in California for 3 years, but I don't change my style of playing. My dad is living with me now. I got my 3 finger picking style from him. And the old hammering down, what you call 3-5-7, I still got it. Ain't gonna lose it. Tell you the truth if I did it wouldn't be Brownie. That's where the soul is in all of my songs. I've got to write them myself. I do a lot of Big Bill Broonzy's things because Bill was from Arkansas and some of his songs are the same thing that I sing but with a different meaning. And each singer from every part of the world has a way of expressing himself-his hardships, his good things in life, his ups and downs.

Blues is a story, man. Blues is not a thing to be fooled with. It tells something of the past and the present. The future is not involved in the blues. The blues has no death, it's a living thing. It never climaxes with killing. It's always begging "be good to me, am I nice to you or let me be kind."

I was in England with Chris Barber in 1958 and I loved the jazz that they were doing. But I told them it wouldn't last long because he was copying mistakes. When you copy a mistake, you correct it. Then you become yourself or there's a lot of soul lost and that's what has happened with British jazz.

I met the Beatles when I was over there. I used to play in the same place

where they started. I heard all of it. Alex Kohner and Big Bill Broonzy started it over there. Basically, these groups create the sound but they don't tell the same story. Everybody has a story to tell. You can't tell my stories as good as I can. I'm not against any of the kids that pick up on our thing, but I know what they're doing. They hear it, they like it, they do it.

When you speak of soul, the soul is where the truth is. Soul is truth. That goes for soul food that you like to eat, that goes for music that you like to play. And you can't fool nobody because all you know is that you know yourself. Once you know yourself, you don't doubt yourself.

I couldn't play T-Bone Walker, I couldn't play Muddy Waters. I've never lived their lives, although we're all southerners. The similarity in us is truth. The blues is truth. People say man, he's got it and when you have it, it's truth.

A lot of people don't want the truth because they can't afford it. Some people



Sonny Terry & Brownie

hide their past. I wouldn't take a million dollars for my past. You couldn't buy it. You couldn't pay me to forget it. And that's what I'm singing about. Those hungry days I've had, those bad days of persecution-you can't have them. You can use them but you have to give them back. That's what I think about the British and all the other people playing the blues. They can't tell our stories. They like our stories because they know there's truth involved and it makes me feel good that somebody does like my stories.

"I had a woman and she mistreated me". Maybe he's never had a woman in his life, but he feels if he ever had a woman that mistreated him-he wants to be mistreated now and he can't get nobody to mistreat him. The young kids realize where it's at. So now they gimmick it with a beat. I love the people that try. It makes me feel good. □

MY Favorite Records

By Joe Tex



Joe Tex Jokes With Jim Deleant

I've listened to most of the Beatles records but the things that touched me the most were "Yesterday" and "Michelle". I really love those two songs and I think they'll become standards. Even after we're gone, they'll keep coming back.

I could listen to any Nancy Wilson album or Brook Benton. They can sing for me anytime. I just like their voices.

I kind of favor the Rolling Stones over the Beatles. Not that their songs are greater, because I can't even understand what Mick Jagger is saying. Actually, I'd rather watch the Stones perform and hear the Beatles sing.

My very favorite female vocalist is Barbra Streisand. She does unbelievable things with her voice, but there it is. She does it in person, too. She's just great. Words can't explain it. They'll write up something about it on paper but it won't come close.

Among the male vocalists my favorite is Andy Williams, and I like Dean Martin

also because he's so relaxed and comical. In the instrumental vein, I like to listen to anything by Henry Mancini.

The younger groups really don't do too much to me. Most of them are just copying what somebody else has already done. They're still trying to find their own sound and they keep changing so much, it gets confusing. I like to listen to the radio and say "that's the Who Knows" - not "it sounds like the Who Knows", and then the announcer comes on and says "That was Hank Jones or the Just 5" or somebody.

Among the younger blues singers I like to hear records by Bobby Bland. B. B. King and Jimmy Reed put out good records for my money. Most of Jimmy's things sound alike but I like his rhythm pattern and I like some of the lyrics that he comes up with. Some of John Lee Hooker's things I like. Some of them I can't understand. When I can't understand something, I don't like to fool with it. □

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•THE EGGPLANT THAT ATE CHICAGO

(As recorded by Dr. West's Medicine Show and Junk Band/Go-Go)

NORMAN GREENBAUM

You better watch out for the eggplant that ate Chicago
For he may eat your city soon
You better watch out for the eggplant that ate Chicago
If he's still hungry the whole country's doomed.

He came from out of space
Looking for something to eat
He landed in Chicago
He thought Chicago was a treat
It was sweet, it was just like sugar.

You better watch out for the eggplant that ate Chicago
For he may eat your city soon
You better watch out for the eggplant that ate Chicago.
If he's still hungry the whole country's doomed.

Waa waa waa waa
Waa da da
Do dooby do wa
Waa waa waa.

Waa waa waa waa waa
Waa waa waa waa
Do waa de
Do waa de
Waa waa waa.

He came from out of space
Looking for something to eat
He landed in Chicago
He thought Chicago was a treat
It was sweet, it was just like sugar.

You better watch out for the eggplant that ate Chicago
For he may eat your city soon
You better watch out for the eggplant that ate Chicago
If he's still hungry the whole country's doomed.

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•I GOT THE FEELIN' (OH NO)

(As recorded by Neil Diamond/Bang) NEIL DIAMOND

Oh no, no, no, no
Baby, something's wrong
Oh no, no, no, no
That old time fire is gone
It's not so much the things you say, love
It's what you don't say
I'm afraid of
I got the feelin'

I'm hearing goodbye
Don't have to say it
It's there in your eyes
Oh why, oh my.

Oh no, no, no, no
You don't smile the same
Oh no, no, no, no
Like you've been hidin' pain
I love you so much
I could taste it
But girl your eyes tell me it's wasted
(repeat chorus).

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•COMING HOME SOLDIER

(As recorded by Bobby Vinton/Epic)

BOBBY VINTON

GENE ALLEN

I'm coming home
I'm coming home
I'm coming home
Home, I'm coming home
Coming home from across the sea
Home, I'm coming home
No more marching and fighting for me.

I am a soldier
A coming home soldier
No purple heart do I wear on my chest
I'm just a soldier
A coming home soldier
I know that I have done my best.

You are the girl I left behind
Waiting patiently
You said you didn't mind
Because I was helping to keep our land free.

I am a soldier
A coming home soldier
No purple heart do I wear on my chest
I'm just a soldier
A coming home soldier
I know that I have done my best.

I'm coming home
I'm coming
I'm coming home
I'm coming home.

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•(WHEN SHE NEEDS GOOD LOVIN') SHE COMES TO ME

(As recorded by Chicago Loop/Bell)

JUDITH NOVY

BOB SLAWSON

CARMINE RIALE

JOHN SIOMOS

Bah-bah-pah

Bah-bah-pah

Bah-bah-pah

Bah-bah-pah

Bah-bah-pah

Bah-bah-pah

Bah-bah-pah

She goes down to the baker when she wants a cake
She goes down to the butcher when she wants a steak
She goes down to the doctor when she's got a cold
She goes down to a gypsy when she wants her fortune told
But when she needs good lovin' my baby comes to me.

Repeat chorus.

She goes down to big daddy when she wants a mink
She goes down to the plumber when she wants to fix her sink
She goes down to her father when she wants new shoes
She goes down to her mother when she has got the blues
But when she wants good lovin' my baby comes to me.

Repeat chorus.

When she wants good lovin' my baby comes to me
She comes to me
She comes to me.
She comes to me.

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•IT'S ONLY LOVE

(As recorded by Tommy James & The Shondells/Roulette)

R. CORDELL

S. TRIMACHI

M. LEVY

You can't laugh
You can't cry
You're acting kinda funny and you don't know why
'Cause your heart keeps beatin' like a big bass drum
And the beat gets stronger and it's so much fun
And you keep on saying that the words are wrong
And you can't stop laughing
Baby, what's going on
It's only love, trying to get through
It's only love, trying to get through
It's only love, trying to get through.

You can't run
You can't hide
No matter what you do you're on a ten cent ride
Going up down baby and it's so much fun
And your heart keeps beatin' like a big bass drum
And the beat's getting stronger and it just won't quit
Better hold on baby
'Cause you know that it's
(Repeat chorus).
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••TALK TALK

(As recorded by The Music Machine/Original Sound)

BONNIE WELL

Got me a complication
And it's an only child
Concern my reputation as something more than wild
I know it serves me right but I can't sleep at night
I have to hide my face or go some other pla-a-a-ace
Can't seem to talk about the things that bother me
And seem to be what everybody has against me
Oh-h, oh-h all right.

I won't cry out for justice
Admit that I was wrong
I'll stay in hibernation
Till the talk subsides to gone
My social life's a dud
My name is really mud
I'm up to here in lies
I guess I'm down to size, to size.
Here's the situation
How it really stands
I'm out of circulation
And I've all but washed my hands
My social life's a dud
My name is really mud
I'm up to here in lies
I guess I'm down to size, to size
Talk, talk, talk, talk, talk.
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Platter Chatter

HUMS OF THE LOVIN' SPOONFUL includes the rocking "Summer In The City", the gentle "Rain On The Roof" and touches on every tone and tempo in between. There's a pronounced country & western flavor in many of the numbers, particularly "Darlin' Companion", "Henry Thomas" (a nutty song about John Sebastian's dog), and "Nashville Cats". The latter two songs, as well as "4 Eyes", have some funny lyrics. "Voodoo In My Basement" was inspired by a movie about Africa, "Coconut Grove" is a lazy, relaxed tune and "Full Measure" has a warm, comfortable feeling. Like all Spoonful music, this is an album to be played again and again and again. Enjoy it. (KAMA SUTRA KLP- 8054)

BUS STOP was the Hollies biggest record in America and this album should introduce many new listeners to one of England's most talented and versatile groups. Their smooth Beatle-like harmony shines on "Don't Run And Hide" and "Baby That's All." They do "Candy Man" with a driving "Memphis" beat. "You Know He Did" (strongly reminiscent of "Louie Louie") and "Little Lover" rock nicely. "Oriental Sadness" has a comfortable sound and the Hollies delve into American pop nostalgia with "Sweet Little Sixteen" and "Mickey's Monkey." It's about time you gave the Hollies a listen. (IMPERIAL LP-12330)

THE ELLINGTON ERA 1927-1940 VOLUME TWO, part of the excellent Columbia Records jazz history series, is a three record affirmation of the timeless talent of Duke Ellington and his Orchestra. Even the earliest numbers demonstrate the rich and varied tonal structures that are distinctly Ellington. Solos by Hodges, Nanton, Carney, Stewart, Williams and all the other outstanding sidemen abound in everything from three minute blues tracks to extended "symphonic" works. The album comes with a 24-page illustrated booklet. (COLUMBIA C3L 39)

TENDER LOVING CARE is what Nancy Wilson gives to all of the romantic ballads in her latest album for lovers. Her warm, provocative voice makes this the kind of record you like to share with that one someone special in your life. Nancy is at her sexiest on "As You Desire Me", "I Want To Talk About You", "Try A Little Tenderness" and "Close Your Eyes." Billy May and his orchestra set the mood beautifully. Mmmmmmmmm. (CAPITOL ST 2555)

CARMINA BURANA is the most dynamic and exciting work for orchestra and chorus we have ever heard. Based on poems written by wandering scholars and vagrant monks in the 13th century and orchestrated by Carl Orff in 1937, the Carmina burana is a fantastic musical tour de force. A gigantic symphony orchestra, reinforced by a battery of percussion, two pianos, a full chorus, a boy's choir and four soloists perform this vast work, from its beautifully subtle passages to the electrifying explosions of sound. Rafael Fruhbeck De Burgos conducts the huge orchestral forces magnificently. An illustrated text comes with the album. The Angel Records engineers deserve praise for fitting more than an hour of music on a single disc. Listen in stereo at full volume and blow your mind. (ANGEL S36333)

DISTANT SHORES, a very pretty album of gentle music by Chad Stuart & Jeremy Clyde, sets the perfect mood for relaxing and dreaming. The superb harmony of these two gifted and witty young singers, complemented by soft guitars and strings, makes tunes like "Distant Shores", "You Are She", "Homeward Bound", "Early Mornin' Rain" and "The Way You Look Tonight" an effortless listening pleasure. (COLUMBIA CS 9364)

STONES JAZZ is the kind of album that surprises adults and other critics of rock music. Rolling Stones tunes are used here as the basis for some groovy jazz interpretations. "Jagger and Richards have written some excellent music!" the adults will exclaim in disbelief. But you knew it all the time. So did Joe Pass, who plays a tough guitar, and Bob Florence who arranged and conducted the swinging band. Dig "Satisfaction," Paint It Black", "Lady Jane", "19th Nervous Breakdown" and all the other big Stones songs in this unique setting. (WORLD PACIFIC WP- 1854)



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•SINGLE GIRL

(As recorded by Sandy Posey/MGM)
SHARP

The single girl all alone in a great big town

The single girl gets so tired of love letting her down

The life's unreal and the people are phoney

And the nights can get so lonely The single girl needs a sweet lovin' man to lead on.

I'm a single girl wonderin' if love could be passing me by
I'm a single girl and I know all about men and their lives
Nobody loves me 'cuz nobody knows me
Nobody takes the time to go slowly
A single girl needs a sweet lovin' man to lead on.

I got to make my own way
There's rent I gotta pay
I need a night-time love
To get me through the day.

I'm a single girl all alone in a great big world
I'm a single girl and I get so tired of love letting me down
But there's a man I've yet to know
Waiting somewhere I've yet to go
Someday I'll have a sweet lovin' man to lead on
A single girl needs a sweet lovin' man to lead on
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•HAPPENINGS TEN YEARS TIME AGO

(As recorded by The Yardbirds/Epic)
KEITH RELF
JAMES MCCARTY
JEFF BECK
JIMMY PAGE

Meeting people along my way
Seemingly I've known one day
Familiarity of things that my dreaming always brings
Happenings ten years time ago
Situations we really know
But the knowing is in the mind
Sinking deep into the well of time
Sinking deep into the well of time.

Walking in a room I see
Things that mean a lot to me
Why they do, I never know
Memories don't strike me so
Memories don't strike me so.

It seems to me I've been here before
The sounds I heard and the sights I saw
Was it real, was it in my dreams
I need to know what it all means.

Happenings ten years time ago
Situations we really know
But the knowing is in the mind
Sinking deep into the well of time
Sinking deep into the well of time.

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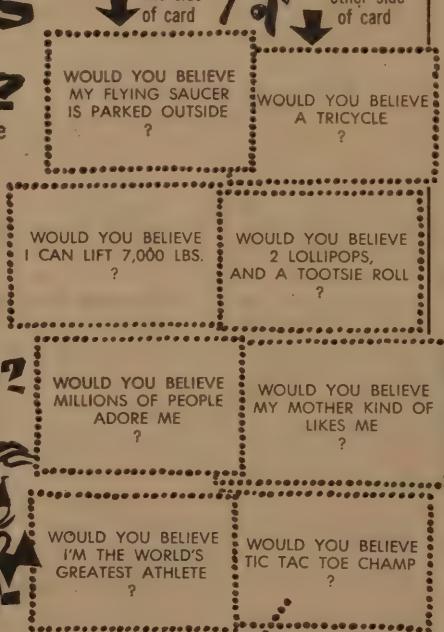
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—G.D., Palm Beach, Fla.

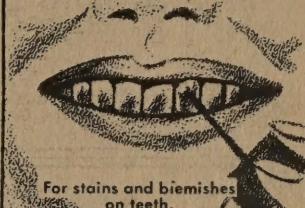
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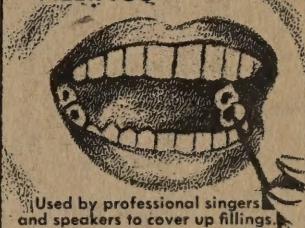
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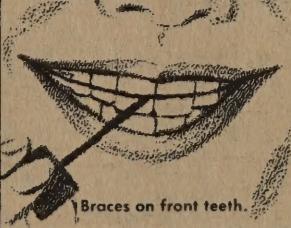
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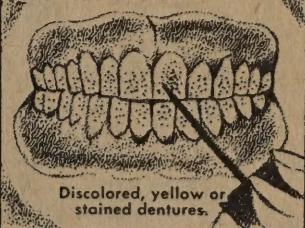
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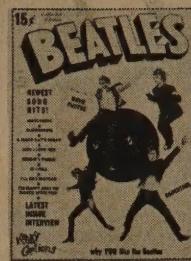
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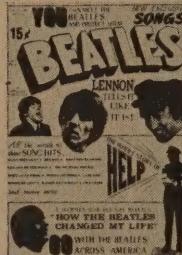
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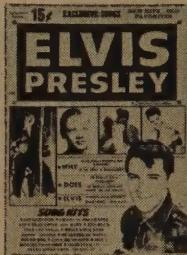
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(Choose only 1 picture for each star)

- | | | | |
|-----------------------------|-------------------------|-----------------------|------------------------|
| 1. The Bachelors | 26. Peter Brown | 51. Jane Fonda | 76. Sue Lyons |
| 2. The Beatles | 27. Richard Burton | 52. Anne Francis | 77. Dorothy Malone |
| 3. Dino, Desi & Billy | 28. Angela Cartwright | 53. Connie Francis | 78. Haley Mills |
| 4. Gary and the Playboys | 29. Richard Chamberlain | 54. James Franciscus | 79. Liz Montgomery |
| 5. The Dave Clark Five | 30. Petula Clark | 55. Annette Funicello | 80. Mary Tyler Moore |
| 6. Dusty Springfield | 31. Chris Connelly | 56. James Garner | 81. Vic Morrow |
| 7. Freddie and the Dreamers | 32. Chuck Connors | 57. Leslie Gore | 82. David McCallum |
| 8. Gerry and the Pacemakers | 33. Sean Connery | 58. Robert Goulet | 83. Rick Nelson |
| 9. Herman's Hermits | 34. Gary Conway | 59. Lorne Greene | 84. Jimmy O'Neill |
| 10. Peter & Gordon | 35. Johnny Crawford | 60. Andy Griffith | 85. Ryan O'Neal |
| 11. The Righteous Brothers | 36. Bobby Darin | 61. Luke Halpin | 86. Barbara Parkins |
| 12. The Rolling Stones | 37. Sammy Davis, Jr. | 62. Troy Heatherton | 87. Paul Peterson |
| 13. Sonny & Cher | 38. Sandra Dee | 63. Rock Hudson | 88. Elvis Presley |
| 14. Nancy Ames | 39. Alain Delon | 64. Sammy Jackson | 89. Juliet Prowse |
| 15. Ursula Andress | 40. Bob Denver | 65. David Janssen | 90. Bobby Rydell |
| 16. Julie Andrews | 41. Dick Van Dyke | 66. Rick Jason | 91. Soupy Sales |
| 17. Paul Anka | 42. Troy Donahue | 67. Dean Jones | 92. Bobby Sherman |
| 18. Ann-Margret | 43. Donna Douglas | 68. Caroline Jones | 93. Frank Sinatra, Jr. |
| 19. Frankie Avalon | 44. Tony Dow | 69. Jack Jones | 94. Connie Stevens |
| 20. Max Baer, Jr. | 45. James Drury | 70. Richard Johnson | 95. Robert Vaughn |
| 21. Carroll Baker | 46. Patty Duke | 71. Michael Landon | 96. Bobby Vinton |
| 22. Tony Bill | 47. Vincent Edwards | 72. Gary Lewis | 97. Robert Wagner |
| 23. Bill Bixby | 48. Chad Everett | 73. Virna Lisi | 98. Deborah Waterson |
| 24. Dan Blocker | 49. Shelly Fabares | 74. Donna Loren | 99. Debbie Watson |
| 25. Patty Boyd | 50. Mia Farrow | 75. Carole Lynley | 100. Natalie Wood |

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- 2) Make a list of the numbers on a sheet of paper.
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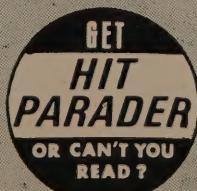
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